Proof check

# PSYCHOTIC WEB

*Issue* **1**

The Remains: Interview with Barry Tashian !!!

GIVE ME SLACK

IT'S WHAT'S HAPPENING!

...inside this issue:
The Chocolate Watch Band Story, The Motions, The 1-2-5, The Q65, Head and The Hares, Beau Brummels interviews by Prof. Jud Cost, Steve Marriott in one of his last interviews, Cleveland Legend: The Choir, ? and The Mysterians, Fanzines, Australian 60s Wild Years !!!

Swedish Beat: The Tages Story

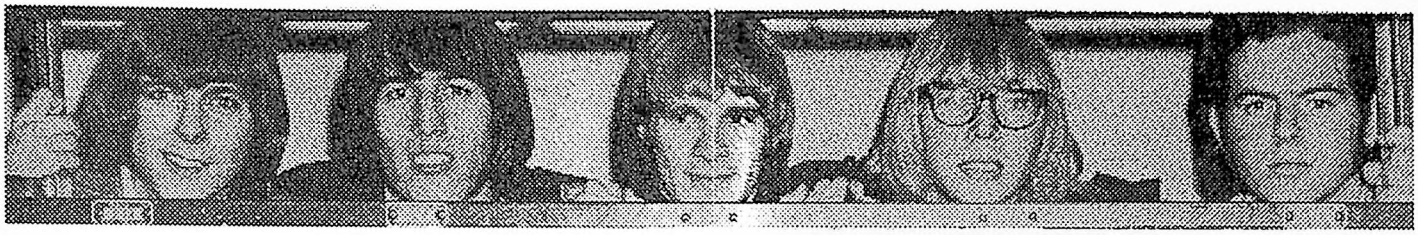
*Hi there!*
*This is the 1st issue of Psychotic Web containing some great articles some great people put on the WWW, or internet if you like. I just collected them in this issue. I would heartly thank every guy who spent his time doing this stuff for everybody interested in 60s music. This is a fanzine directly connected to another one called Psychotic Reaction (hence the name).*
*And for those of you who hate the new computer technology: enjoy this stuff and have a nice trip with* **PSYCHOVIC WEB !**

WELCOME TO THE BEAT

THE FINEST FRENCH SELECTION !!

**EMAIL US**

***stryk9@diemme.it***



# THE CHOCOLATE WATCH BAND

*by Ric Dube*

***The Much Maligned Chocolate Watchband***
***Rotten Luck Ruins This Promising Pop Act from the '60s***

The career of the Chocolate Watchband is mostly notable as a comedy of errors. Your basic Stones/Yardbirds/Kinks garage band of that time, the members of the Watchband were naturally responsible for some of their best moments on vinyl, but had almost nothing to do with several other great tunes released under their name. Originally formed by guitarists Ned Torney and Mark Loomis in Los Altos, California, 1965, the band's personnel was gutted early on by rival band the Topsiders. Ironically, the Chocolate Watchband resuscitated itself by acquisition of ex-Topsider guitar player Sean Tolby, along with the addition of David Aguilar, a vocalist/frontman the band hoped would become the next Mick Jagger or Van Morrison. Tolby and bass player Bill Flores would become the only players ever-present in the band's long series of changing line-ups (14 changes over four years).

In a 1966 move that would come to resemble selling their souls to Satan. the band signed to Ed Cobb and Ray Harris' Green Grass Productions, and recorded their first single, "Blues Theme" b/w "Loose Lip Sync Ship." Released on by Hanna-Barbera (yes, that Hanna-Barbera), the band was surprised to find the record credited to the Hogs, in an effort to capitalize on the A-side's original appearance as part of the film soundtrack to The Wild Angels. "Loose Lip" was a far more engaging number, demonstrating the wonderfully insane potential of the band.

The first full-length Chocolate Watchband album was released on the Tower label in September of 1967. Clocking in at a scant 28 minutes, nobody was more surprised than the band members themselves to find that Aguilar's lead vocal track on half of the songs had been replaced with vocals by black session man Don Bennett. If that wasn't enough, the Chocolate Watchband had never even heard of two of the songs on their own album -- "Expo 2000" and "Dark Side of the Mushroom" were written, arranged, and played by studio engineers and musicians. And even if that wasn't enough, the album's closer, "Gossamer Wings," was simply a remix of the backing track of "Loose Lip Sync Ship," that supposed Hogs' single from the previous year. The album's title, No Way Out almost certainly refers to the band's contract. The question is whether it was named by a band with a sense of humor or producers with a yen for sadism.

Despite all this, and as much to the credit of the puppeteers as the puppets, the record is great -- one of the most entertaining of its period and genre. Particularly good are the legitimate Watchband cuts "Come On" and the title track. Aguilar's "Gone and Passes By" is scintilating. As if to add insult to injury, the label designed a hideous cover for the record that misspells the band's name ("Watch Band") and neglects to list any members. The somewhat surreal "dedication" on the LP's back cover lists literally hundreds of names, and probably comes closer to approximating the number of people who played on the record anyway.

Things got worse. Within months seven players came and went from the group, two of whom were actually just Aguilar, who had left after the frustration of releasing that first album, then returned for a few shows in December only to quit again. Three of the members who appeared on parts of No Way Out quit to form Tingle Guild, a Byrdsy folk-rock band that never recorded.

Since there were still a few tracks left hanging around, Green Grass' Tower label released a second Chocolate Watchband album. The Inner Mystique consisted of those leftovers, puffing up by an entire album side of music written, arranged, and performed by

nobody from the Chocolate Watchband. Side two included an outtake that again replaced Aguilar's vocal track with Bennett's. Only two songs featured the proper Chocolate Watchband -- fortunately both are stunners, even if neither were penned by anyone in the group. Their cover of the Kinks' "I'm Not Like Everybody Else" is a must hear. And it's worth mentioning that the rest of the record, even if not actually the Chocolate Watchband, is pretty darn good. Instead of paying through the nose for an original, pick up Sundazed's CD reissue that appends four excellent, legitimate Chocolate Watchband tunes to the original album's 28-minute running time.

It was certainly unfortunate for the members of the band who cared that it was so hard to hold a line-up together, and when they actually did record some music, their label had no qualms about putting their name on something the boys in the band had nothing to do with. So it was with mixed feelings that Bill Flores and the core of Tingle Guild "reformed" the Chocolate Watchband to record one more album for Green Grass Productions.

It is a bit disillusioning that One Step Beyond is the Chocolate Watchband album least interfered with by Green Grass management, because it is easily their weakest record. Green Grass' did find one way to curse the album: the back cover of the record was photographed when Mark Loomis was still in the band. Upon his resignation, the Tower label intended to replace Loomis' face and body with Phil Scoma's. They never got around to it though, and instead the LP's back cover sports odd white silhouettes where either guitar player should be. Only one session musician augments the band, and in this case, it was an invited friend on only one cut, Moby Grape guitarist Jerry Miller on "Devil's Motorcycle." The rest of the record is pure Watchband, but what happened? This is a relatively uneventful 24 minutes, hampered by songwriting that tries too hard not to be simple, but not hard enough to avoid parts that sound almost exactly like the San Francisco band, Love. The brash, Jagger-esque vocals are gone, in favor of a softer, group vocal, kind of a cross between the Byrds and Jefferson Airplane. Not without its moments, but really, downright woozy.

Fortunately, Sundazed's reissue of the album appends a number of stellar rare bonus tracks, including the A and B-sides of the Hogs' 1966 single, as well as the killer "Don't Need Your Lovin'," recorded for the Chocolate Watchband's scene in the awesome exploitation classic Riot On Sunset Strip. Almost unfortunately, this bonus material makes the reissue of the otherwise unessential One Step Beyond pretty much essential (and undoubtedly intentional on Sundazed's part).

**Summary and Personnel Changes:**

*1965, Los Altos, California* :
Mark Loomis (guitar)
Ned Torney (guitar)
Danny Phay (vocals)
Rich Young (bass)
Jo Kemling (organ)
Pete Curry (drums)

L-R: Bill Flores, Sean Tolby, Dave Aguilar, Gary Andrijasevich, Mark Loomis. This line-up is recognized as the definitive Chocolate Watchband

- Pete Curry leaves for no apparent reason

Mark Loomis (guitar)
Ned Torney (guitar)
Danny Phay (vocals)
Rich Young (bass)
Jo Kemling (organ)
Gary Andrijasevich (drums)

- Phay, Torney, and Kemling all leave to join the Otherside (formerly the Topsiders)
- Young drafted into U.S. Army

Spring, 1966, San Francisco, California :
Mark Loomis (guitar)
Gary Andrijasevich (drums)
Sean Tolby (guitar, ex-Topsiders)
Bill Flores (bass, ex-Shandels)
David Aguilar (vocals)

- The Band record No Way Out with this line-up
- Loomis and Andrijasevich leave to join folk group Tingle Guild
- Aguilar returns to San Jose State biology program

June, 1967:
Bill Flores (bass)
Sean Tolby (guitar)
Tim Abbott (lead guitar, ex-San Francisco Bay Blues Band)

Mark Whittaker (drums, ex-San Francisco Bay Blues Band)
Chris Flinders (vocals, ex-San Francisco Bay Blues Band)

- Abbott and Flinders leave, citing personal problems with Tolby
- **No Way Out** is released September, 1967

December, 1967:
Bill Flores (bass)
Sean Tolby (lead guitar)
Mark Whittaker (drums)
David Aguilar (vocals)

- Aguilar quits after five shows

- **The Inner Mystique** is released, February, 1968

Summer, 1968, Concord, California:
Bill Flores (bass)
Sean Tolby (lead guitar)
Gary Andrijasevich (drums, ex-Tingle Guild)
Mark Loomis (guitar, ex-Tingle Guild)
Danny Phay (vocals, ex-Tingle Guild)

- Loomis quits during tour, citing health problems

Winter, 1969:
Bill Flores (bass)
Sean Tolby (lead guitar)
Gary Andrijasevich (drums)
Phil Scoma (guitar, ex-Hydraulic Banana)
Danny Phay (vocals)

- **One Step Beyond** is released, March 1969

# *The rise and fall of*
# THE MOTIONS

*sources: Encyclopedia of the Dutch Popmusic/25 Years Popmusic in The Netherlands/various bio's on recordcovers/own archives*

**The Motions** begin their career as Ritchie Clark & The Ricochettes, founded in The Hague in 1963. The group, with singer Ritchie Clark alias Rudy Bennett as centre, releases two singles (now much sought after), but a third single only exists as a demo. In 1964 guitarist Robbie van Leeuwen joins the band, that is rebaptized as The Motions later that same year.

Van Leeuwen appears to be a purebred songwriter. Four singles are released but with only little success. But the fifth, 'Wasted Words', a protestsong in conformity of one of the mainstreams of the mid-sixties, they have overnight success in The Netherlands. They are supporting act for the famous Rolling Stones concert in the Kurhaus in The Hague. The Motions become the leading Dutch popgroup, together with The Golden Ear-rings (also from The Hague), a little later joined by The Outsiders from Amsterdam en Q65 (once again from The Hague).

In the mid-sixties The Motions collect chartquotations by the dozen. Rudy Bennett also has success as a solo-singer by covering Tim Hardin's 'How can we hang on to a dream' and 'Reason to believe'.

In 1967 Robbie van Leeuwen quits The Motions and forms his own group, Shocking Blue, who releases 'Venus' in 1969, a number one shot all over the world. He is replaced by Gerard Romeyn, former guitarist in The Tee Set, who also had a US-chartbuster with 'My Belle Amie'. In later years more members come and go in The Motions, but singer Rudy Bennett remains the steady figure.

The Motions also have some achievement in foreign countries. Their single 'Freedom' is released in the States. The Walker Brothers record a Motions' song and they produce the album 'Their Own Way'.

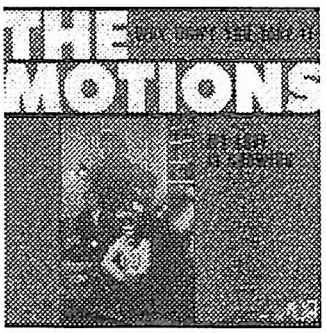
But the tide is turning when the seventies arrive. The Motions keep trying by recruiting Jan Vennick, who plays several wind instruments. But the Dutch youth is more interested in foreign acts.

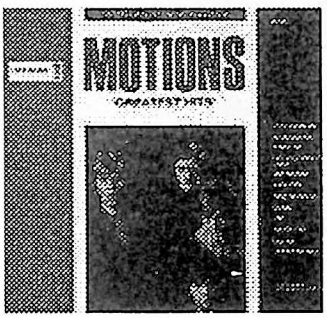
In 1971 The Motions are officially disbanded. But the (ex)- musicians still meet each other in other projects, like Galaxy Lin, Crossroad en Jupiter.

Op april 24 1992 The Motions reunite: Rudy Bennett,

www.ieehv.nl/users/volmerk/muziek/eng_s.htm

Henk Smitskamp, Sieb Warner, Robbie van Leeuwen and Leo Bennink, for a performance in Veronica's TV-program Goud van Oud (Gold of Old). They play 'Why don't you take it' and 'Wasted words', the latter with rewritten lyrics.



# oneTwoFive

## Story

The origins of The 1-2-5 go back to the dark days of 1984, when a group of seven friends in the Dutch town of Gouda came together one December afternoon to Form A Rock Band. This line-up lasted exactly one week, and before the end of that year we'd gotten that number down to just two, viz. the brothers Nico and Sander van Malssen on drums and guitar, respectively. After mucking about for about a year (which included our very first gig in a local club called De Gonz) we gained a bass player, Martine Duim, and a singer, Tessa Palm in 1986, and under the name The Unexplained started to play gigs around the town. We put all our savings together to record our first real demo in 1987, a week after the recording of which the singer quit the band. But we were unstoppable - shortly after we found a new lead singer in Pief Fraanje, and the first classic line-up was born. We continued to play more and more gigs around the region and gain in local popularity, until in early 1988, due to, uh, personal difficulties, The Unexplained split up.

But not for long, of course. By mid-1988 the band had insinuated itself into our lives again. With a new name (The Nosays) and a new line-up (Pief Fraanje on vocals & guitar, Paul Smit on lead guitar, Sander van Malssen on organ this time, Carla van Adrichem on bass, Nico van Malssen still on drums) we were once more building up a reputation.

Around 1993 some personnel changes would lead to the line-up that saw its first vinyl. Paul left, and lead guitar was divided between Sander (who always liked playing guitar more than organ anyway) and Pief; and Carla left to be replaced by Mike de Haas on bass. This line-up, now using the name The 1-2-5, recorded Why Don't You? which ended up as one of four songs on the 7" split EP High in the Mid Nineties, released in 1994 through the legendary KELT label (now alas defunct - this was actually their last release as far as I know). This song was VPRO's Tip of the Week on national radio here in the Netherlands, and was appearantly praised by Maximum Rock'n'Roll magazine. (If anyone reading this has a copy of that mag with us in it, could you email me and tell me what it says? Please?)

Also in 1994 we went into the studio to record a number of tracks, some of which were used for a new demo, but two of which saw the day of light on vinyl: the Outsiders cover Daddy Died On Saturday on the compilation LP Transworld Garage Scene Vol. 1 (1995), and Pushover ("Dutch faves the 1-2-5 do a really great cover of "Pushover" which is done much better than the original by Jimmy Rabbit & the Karats!" - Feline Frenzy #11) on

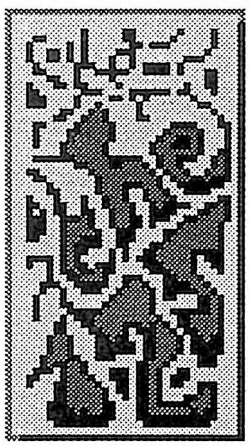
Transworld Garage Scene Vol. 2 (1996), both released through the famous Italian Misty Lane label.

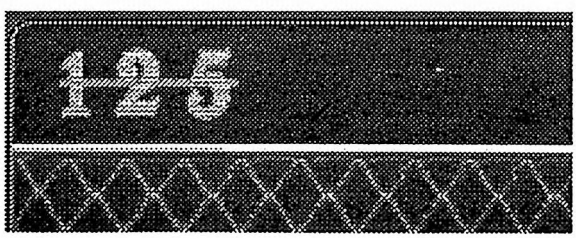
By late 1995 Mike left the band, but trying to find a replacement bass player turned out to be a bit tricky (appearantly we had exhausted the reservoir of garage bass players in and around Gouda by then), so for a short while the band continued as a threesome. That wasn't an improvement for live gigs (Pief playing bass and Sander playing guitar, which meant no organ, no second guitar, no maraccas or harmonica, etc.), but studio recordings were of course a different matter: in early 1996 the 1-2-5 finally recorded their first full LP, The One-Two-Five, which would be released by Misty Lane in 1997, to much acclaim by all those who've heard it. ~~Really. No-one's ever said a bad thing about it. Not in my face,~~ anyway.

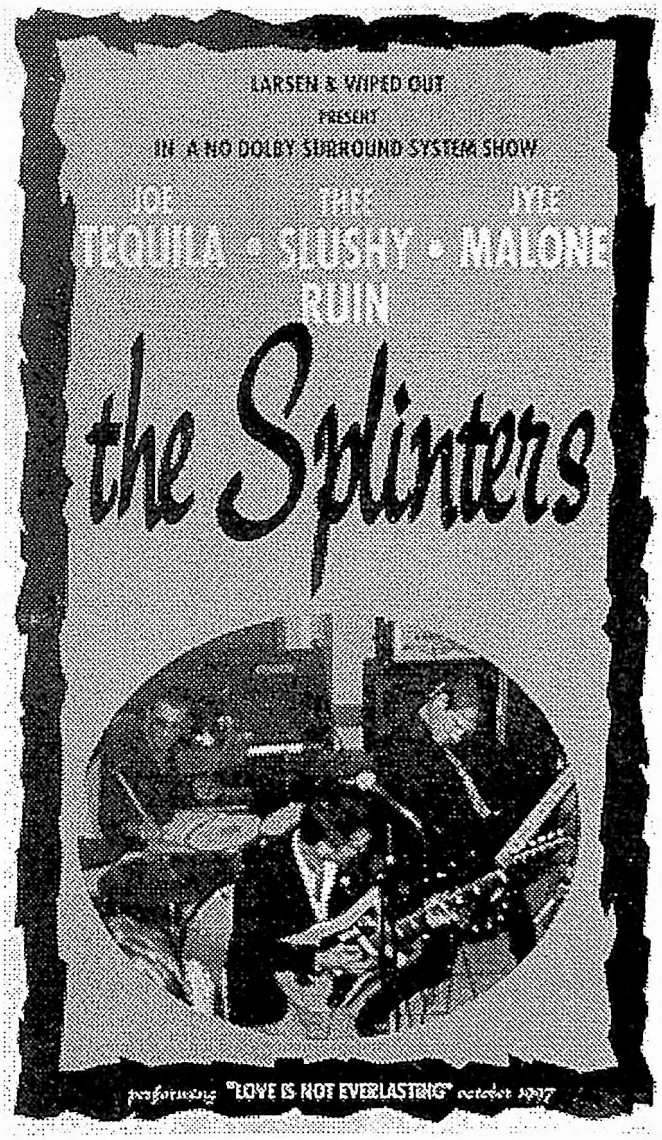
After recording the LP we put the band on hold for a while, partly to find that new bass player, and partly due to the pressures of Real Life. Unfortunately it seems that Pief has dropped out of view permanently, so now it's just Nico and Sander trying to find new members to fill out the line-up again. We did record a few new songs with Pief in 1997 though, which will probably end up on a 7" sometime.

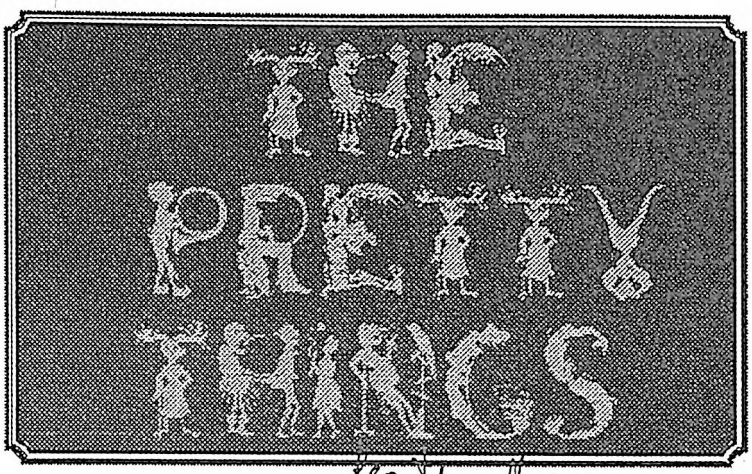
Through all these years we've gigged thoughout the country, including gigs in Paradiso, Amsterdam, in De Vlerk and in Nightown, Rotterdam, in De Vrije Vloer, Utrecht, in LVC, Leiden, and a bunch more at De Gonz and other local venues. We also did a live gig for Utrecht local radio once in 1995. I've no idea how well the audience received it, it was supposed to be an acoustic gig.

Interviews with the band appeared in Misty Lane in 1995 and in Mondo Capellone, SDZ and the new Greek 'zine Crypt-O-Rama in 1997, and an article about us appeared in the Canadian (now US) 'teen zine Feline Frenzy in 1996. And of course we're in Timothy Gassen's most excellent garage encyclopaedia The Knights of Fuzz!








**The Pretty Things** have been playing since about 1962. They were originally an offshoot of the primordial Rolling Stones, since their lead guitarist Dick Taylor was a school chum and the original bassist for the Stones. But Dick soon became dissatisfied with that roll and decided to start his own group where he might play lead guitar. So he went back and got a few other guys from the art college together and started the Pretty Things. For a short time the parallels between the two bands were quite similar as might be expected with the similar roots. But any aficinodo of the Englsh Rhythm Blues style of the time, might prefer one bands version of a standard to the others.

After the first albums by both bands came out a parting in the ways became apparent. Where the Stones seemed to ultimately loose touch with the quest of the spiritual reasons which drive young players to make music, the Pretties did not have the problems of fame and success to complicate their quest for the mythical perfect riff.

The earliest version of the band from left Viv Prince, Phil May, John Stax (above), Brian Pendelton, and Dick Taylor

It is now 35 years later and the Pretty Things are still making music which is driven by a primary need to make music. It is like breathing and eating, and having, and needing love, but it is consistent with a spirit which has not been lost over these many years. And rerally that is the point.

Originally as a maniacal, died in the wool power r&b machine the formula was built, and has not become stale corrupted or "old". There were bad times right away. First one was the third album which was ruined by the producer, with missmatched horns and string sections. Then came a decision to tour Australia instead of America. This came at a time that could have been the bands launch as one of those standard "Classic Rock Icons". Its amazing how changes in personnel have never really been the cause of the serious problems for the band like it has for so many other groups.

The next efforts are on a new label and show the band launching into more sophisticated writing and vocal stylings. After two more fine albums and many singles, things began to change again around 1970. They had actually become a house vehicle for movie soundtracks and made several over the next few years. Even though the music had moved away from possessed r&b was there ever a psychedelic band with so many great songs? So for a few years the edge was smoothed slightly, and The Electric Banana and Falling Angels became vehicles for a great period of musical expansion.

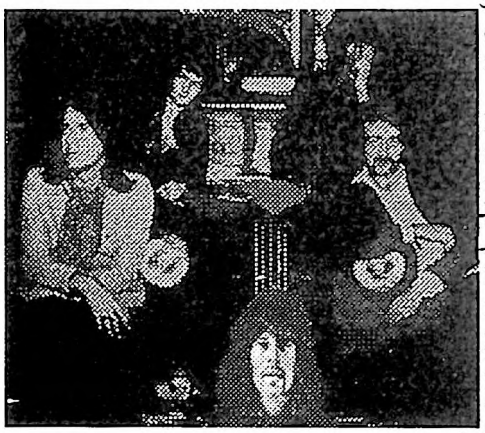
What came next was a low period for most, true original Pretty Things fans. A strong emotional record failed for Warners, and the band went back to the sound track business until they caught up with old friend Jimmy Page. He signed them to Swansong and their album was the first released on the label where they were given an opportunity to create some new material. What they came up with was, highly produced, hard rock in a pop style. But there was a lot of that then and the middle 70's were closing in on everybody, from the top down in the classic rock field. Even an unkillable party monster like John Bonham could loose his life, as did many other rock icons. Bonhams' death was real, but many bands died figuratively, and lost their meaning, as they simply became dinosaurs. But somehow in 1980 the Pretties came out with an blend of all of their past influences, and made perhaps one of the finest never heard records of the Punk era. They were punks and losers and still driving cabs in the day time and working in factories and "office love is such a bitch" and "there is no future".

And guess what happened next nothing! Its been 16 years I guess you could call there survival a nostalgia act, but that would get me as mad as calling another great discarded band like the Searchers the same thing. And if you haven't heard their 1980's albums on Sire, why don't you. But thats another story, so back to the Pretty Things. Still, and always, stars on the European Mainland, where good taste does prevail, a series of live shows began to become legendary. Amazingly this is where much of the live taping of the band comes from. It all started with a one off night, with most of the original band in 1978, and the precedent was set. That r&b powerhouse the Pretty Things. can get up there and play with the Reverend Horton Heat or the Cramps, even on a bad day. The group hadn't become menepausal like younger bands like X or Elvis Costello. They were still possessed.

So thru the 80s many shows were played. Most of the original members have resurfaced, and more good music was made. Some cool singles came out. A great live in the studio album was made, and finally 2 great studio albums of classic r&b albums were cut in Chicago, with some wonderful sesssion men. The last two items are a fantastic driving rock album with 80's punks the Inmates as a rhythm section, and the finest greatest hits collection anyone has ever made-and why? The group bought the rights to their own back catalog and are reissuing everything they ever made personally. Plus a new album is supposed to be in the can.

So Period One pretty much ends with the band moving away from the R&B roots which had brought them to the foothills of commercial success. The band had clearly reached a place which most musicians seek. They had proven that they had a true ability to communicate to those who understand the magic of music, and that they were indeed possessed. But time moves on and their genre had become passe. Also the new members were adding a

richer texture at a time that popular music was also evolving.
From the pre-Beatle era thru the British invasion little changed the way "popular" bands performed live in England and in the U.S. There was the cavalcade or road show. 10 Bands on a bus with a headliner secondary charting acts and god knows what else. It was 12 minutes on stage with what today would be called a practice amp. The best documentary of bands live previous to 1967 comes from European TV. The reality was . there were no concerts as we know them today.
But then came the summer of Love in America. The first "festivals heralded the one group concerts of 90 minutes or so as we know them today. In England it was The Pink Floyd, Tomorrow and the Soft Machine followed by the Move, King Crimson and The Pretty Things which started performing legendary shows-many of which have been preserved by live show collectors today. In this period the Pretty Things became one of the premier live acts in england. The music made a transition as did many after Sergeant Peppers to the new music. Perhaps Skip Alan thought this might be a good time to follow the call of love so he departed soon after Emotions and was replaced by the versatile and unique Twink Adler. Twink added a theatrical flair to the bands stage act by introducing mime and some cool jamming where he would slide away from the drums with John Povey moving over from keyboards sometimes with both of them on the kit .Twink was in the front of the stage for some blackouts and the mime act. (see more on Twink further on)The vocals took on a new dimension with Waller adding parts of verses in a style not unlike the Move's alternately trading of song lines-style. And through it all, somehow. the guitar parts seem even more demonic, driving and hard than ever before. This era is summed up well in a series of singles on EMI. Next came the first album in the new style. This was S.F. Sorrow which I will refer to as a song cycle based on a common theme or story; so as not to get in a spitting match with Who fans? It is a classic. The term rock opera degrades S.F.Sorrow by association. The album tells a story about World War One; what it meant to the people who died and lived on in its aftermath.



But for me the greatest moment in album creation comes next, and it is Parachute. Usually it is noted primarily by the departure of Dick Taylor to the production business. There goes the sky. But something undocumented to my knowledge took place, and I will do my best to explain. A new guitarist was brought in to the group named Victor Unit. <Immagine>He came from the Edgar Broughton Band. Up until last year the fact that Victor was in their band was all I knew about them, and I had never heard their music. I figured I was really missing something because of my love of Parachute. It has been my favorite album for 25 years, with The Flying Burrito Brothers Guilded Palace of Sin, The Notorious Byrd Brothers, and Loves, Forever Changes all fighting for number two in my all time list -until Maria McKees newest effort joined the ranks last year. But it has been Parachute -number one the whole time. So I guess my favorite Pretty Things album is highlighted by lead performances by the most unknown member the group ever had. After the album Victor went back to Edgar.
Well last year I finally broke down and bought two Edgar Broughton Band cds. Wasa Wasa and live on BBC. Victor is on both. It is definitely Edgars band not featuring soaring to THE SKY(remember the sky) lead solos but kind of a hey-de-hay and a ho-de-ho kind of midtempo good time blues band stuff. So what happened to Victor Unit on Parachute and why didn't he stay and HOW THE HELL DID HE DO IT?. The best I can come with is strictly record business slimy shtick. The album was voted Rolling Stones Magazines album of the year. And it sold about 20 copies because it was never in the stores!. You know half of the members of Badfinger hung themselves for less grim reasons than that. But anyway thank you Victor Unit. I don't know if anyone else ever has. And the Pretty Things are full of stories of people playing under assumed names, and secretly playing without credit. I may have read that it really was Dick Taylor playing and not Unit, but it clearly is not a concern to anybody, because I am the the only one who ever brought the subject up. So if anyone knows Victor Unit I'd like to know what he thinks.
Anyway I think you should give Parachute a spin. The other side of the tale relates to the recording contract. In the States the two albums came out on Motowns new rock and roll subsidiary Rare Earth. S.F. Sorrow even was printed using the same die cut round record jacket that the Rare Earth label had used for their big rock group "Rare Earth". The excuse given for poor sales was, that when people flipped through the racks they missed the album because the shape was smaller. But I can tell you first hand that basically Motown did not have the means, or connections to get the records played on "FM Radio" where they deserved to be heard, and was not even close to being able to distribute the records through the "rock" channels. I bought the records as cutouts with promo press releases under the shrink wrap. They never were on the shelves as regular releases. Motown left the rock record business and the Pretty Things had blown it in America again. It is now June 1971 the group is officially disbanding but along with all of this psychedelic stuff some other pots have been boiling. The band seemed to have no impact in the industry. The records were good but no one heard them. Meanwhile Wally Allen's studio connections got them involved in the movie sound track business. The band actually cut several albums worth of music in this period as The Electric Banana on the Butt Label. This might sound weird but it really is true. The music is not unlike the Pretty Things but usually a more generic period style. The sound track stuff was recorded in the late sixties and seventies and probably culminating with the band actually appearing as themselves in the late seventies film "Welcome to the Monster Club" which starred Vincent Price.

### *Information about the most well known players:*

*Original Band September of 1963*

**Phil May** *(lead vocalist, primary writer)*
Perhaps less has been said about Phil May as a song writer than anything I could choose to write about. To me foremost, is the creation of some music over the years which just could have been a hit by some name performer and the start of recoginition. Isn't that how Dylan started, let alone Springsteen and even Richard Thompson. But somehow the classic May songs I love like "In The Rain", "Meeting Place", "Office Love" , and lets stop at these

three "13 Chester Street" (I lied) are still completely unknown.
The more recent compositions have reached a level of competency achieved by few. Particularly when most new recordings of the last years have been primary sources for the Blues Classics which has always been the band forte'. Phil is a fine songwriter.
He had the longest hair , that was the start. He was a front man in a band that was remarkable similar to the Rolling Stones but Phil was(is) not at all like Jagger. Somehow in the beginning the band sound was similar but it was never Phil doing Mick. I can't really compare him to any of those seminal English Blues Howlers. Perhaps closest to Van Morrison doing Gloria. But then came the evolution. As the second period came in Allan Waller or (Wally Allen he has used both) and John Povey brought a Mersey harmony (they were from the from Bern Elliot and the Fenmen) element into the band sound which just worked so well with Phil. He stayed the howler sort of , but really always seemed to profit from the vocal associations made in the group. Through the eccentric Twink Adler, to lyrical Peter Tolson and in the 70's period Jack Green, Phil just got better. Phil's' only notable absence from the band was from June of 1976 until December of 1977 when he went solo and formed the Falling Angels. Basically he has been in the Pretty Things for 33 of their 34 years and longer than any one else.

**Dick Taylor** *(lead guitar)*
"Dick the beard". Dick was an original Rolling Stone. Dick like Keith(Richards) has aged visiably. Dick may be the primary individual most responsible for the Pretty Things sound, but that is debatable. Dick is a fine guitar player and along with Phil has been there most of the time the band was there. His solos are everywhere the band has ever played. Dick is like the wind and slightly like the sky. He left the band to produce Hawkwind and Cochise in November of 1969. He later quit the music business, but only to survive. He is finally rejoined with the band on the 1978 live reunion album and has been on many of the bands efforts since then. It is fair to say that the Pretty Things are Phil and Dick's band. He has at least 20 years in the group.

*And then comes the rest.*

Most famous (in England) is the strange and mysterious wanker - original drummer and manic **Viv Prince**. Viv Prince was almost beaten to death by his dear friend the brother of Ingemar Johannson ex heavyweight champ of the world. See cover of "Unrepentant" Album. He set a fire on stage at a TV appearance in Austalia almost destroying the station. He was frequently replaced by Skip Alan (who sometimes called himself Alan Skipper ~~are we setting a pattern here~~). He left the band to become a Hells' Angel in November of 1965. He played with other bands and was unheard of until he materialized as a spokesman for the homeless in England in the 1980's. He was in the band less than 2 years and has not been forgotten.

**John Stax** *(bass)*
Certainly competent though not as colorful as the other three. He left at the right time, just before the album Emotions in 1967. John went to Australia and formed blues bands there. He has released some old Pretty Things missing cuts that the band recorded when he was in the group. They are beautifully packaged!

**Brian Pendelton** *(rhythm guitar)*. He is one of those same old stories guys. He came for an audition and had this giant amp (like Bill Wyman) so he got to be in the band. He dissapeared from sight in 1966. He has appeared on stage lately with other bands and performed credibly.

And then in 1967 joining Phil and Dick: **Skip Alan** *(drums and vocals)*
Skip was the longest time band member to stay with the group after Phil May left. He may have been in and out in the 80's. He did run off in late 1969 after a girl in France which led to Twinks appearance in the band. Skip is one of those fine rhythm section guys that is a godsend for any band. He has only stayed because this band is so good. He get extra points for being with Metropolis! You've got to give Skip 15years.

Wally Allan Bass and Frequent Lead and Second Vocalist
Wally came in January of 1967 with John Povey. Remember the sky, thats Wally - almost windless, just big and blue and always there. Why do you think these guys stayed with each other for 20-30 years. They could of all joined the Jethro Tulls or Savoy Browns or Fleetwood Macs. This has always been a musicians band. This is the real thing. And Wally Allan is the real thing. He came in at the worst time. The only Pretty Things album which was conscientiously destroyed by management. It was the death of the band. It was low. You have to love them to listen to it. Tooting horns and unsympathetic strings, arent string supposed to be sympathetic. But it still has my favorite song. Well, Wally stayed and this was the beginning of the second phase. The Pretty Things create the finest period piece of the 60s psychedelic era. But that will come later. Wally stayed until 1971 when he produced Freeway Madness for the group. He was back for the 78 reunion and is back now. It is fair to give Wally almost 10 years with the band.

John Povey Keyboards and vocals
John was another Fenman like Wally, and left with Phil in 1976 to go into the skate board business. He came back in 78 and is back now. John's keyboards and vocals have always added a texture of great value to the bands sound. Perhaps John has spent almost 10 years or so with the band and was certainly very important in the creation of that bigger sound we will talk about next.

by Hitomi www.kiki-us.com/hitomi/q65.ep.htm

# THE Q65

1965-68:Frank Nuyens(gtr.vocal.sax.fruit) Wim Bieler(vocal,harp)
Peeter Vink(bass) Joop Roelofs(gtr.) Jay Baar(drums)

**In the '60s** there were lots of killer beat bands in Holland. Many '60s garage fan are into them now. Outsiders and Q65 being the most prominet.

They started the band in early 1965. Befor Q, Peter Vink (bass) and Jay Baar (drums) played in another blues band called Leadbelly's Limited . In The Hague there were lots of Indonesian Dutch bands played instrumental numbers from the '50s. Their mysterious sound also influenced to Q65. In the middle of '65 ,they had some live gigs and were called the "Dutch Pretty Things" because of their Ugly sound!

But Peter Vink said "We were influenced by R&B, Sam and Dave, Wilson Pickett, Otis Redding.. not Pretty Things".

They released their first single"You 're the Victor" in Feb '66. It was frantic R&B punk with strange vocals and harp. It made #11 hit and stayed in the charts for 13 weeks..

Their 2nd single was "The Life I Live". In this song they established their ugly sound.

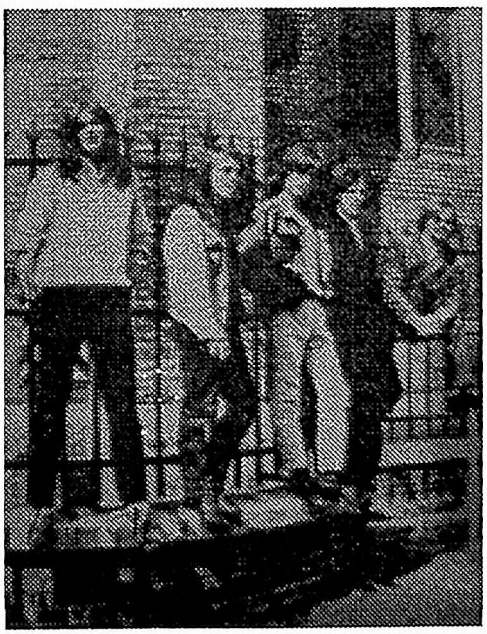
To advertise it, the record company made them reckless promotion . They were asked to go London by rubber lifeboat! Then they would play at club in London but they were unable to obtain work permits, so they only appeared press and photo sessions.

They went back by rubber lifeboat again, (actually they rode on a ship"Zilver'mee"which means Silver Seagull),and as soon as they saw Schevenning shore they boaded the rubber lifeboat as if they had sailed from England that way.

At Schevenning shore,30000 fans were waiting for them. Kjoe(same pronouced Q in Dutch, which is what the fans called the band) had to run away to escape the enthusiastic fans. They had a gig at the pier. This promotion went well and it garnered them a Top 10 hit. The strange lyrics were a true stoty :

**The Life I Live**

Sit-in' in my chair and thinkin'
Thinkin' of the crowd I'm In with
Thinkin' of the music I make
And all the things I don't wanna give
Well.I take everything I want
The girls are fighting for me
But everytime that I take one
They're indisposed,poor old me!
Well,this is my life of sadness
This is the life I live
This is my life of gladness
this is the life I live
Last week I went to the graveyard
My dog was killied by a car
Feel the pain, the pain is started
He's dead,but frind ,we still are.
Sunday we played In a dancing
The public was very down
But it didn't bore us a thing
'Cos we smoked ourselves a kick
Well this is .....(refrain)
I had a girl and I loved her
She knows, she knows I still do
But she married with a rich man
But the things she wants, he can't do
Once we were on Joops wedding
We smoked and drank all night
At twelve we were thrown out
'cos the house was changed into a crowd.
Well this is.....(refrain)



As you see, their lyrics were difficult and the singer Willem Bieler sung in 'Haagshch' English so the audience could not understand what they sung,but that was part of Q's charm.

In '66 they released their first album "Revolution" (they chose the title because they felt it was a "revolutinary "album for them)which also inclueded a version of Sonny boy Williamson's "Bring It Home" which lasted nearly fourteen minutes and other Blues and R&B covers. The album also had the killer original tunes."I got Nightmares""Sour Wine" .
This fab R&B punk album sold 35000copies.They joined the Small Faces,Spencer Davis Group,Kinks Pretty Things in Holland. In '67 they released Kjoe Blues EP(Q's Blues), including 3Blues covers and a original "80%O"(it was an acid instrumental song about 80% Opium).
They were into soft drugs, and their sound changed. Their lyrics had mysterious double meanings. In '68 Wim was drafted into teh Army. This marked the end of the first Q65 era.
They regrouped in 1970.Between 1970 and 1971 they released "Afganistan"LP and "We Are Gonna Make It".The sound was diffierent from their early era. more psychedelic.

Thanks to Brian Philips

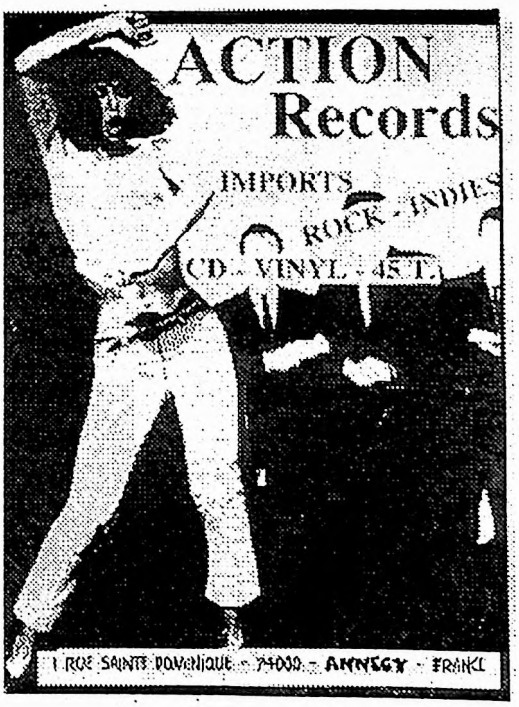
## Discography

**45**
You're the Victor/And Your Kind
The Life I Live/Cry In The Night
I Despise You/Ann
From Above/I Was Young
World Of Birds/It Came To Me
World Of Birds/Ain't That Loving
Kjoe Blose EP
So High I've Been,So Down I Must
Ann/Sour Wine
Sundance/World of birds

**LP**
Revolution LP
Revival LP
REVIVAL is reissued on CD with 7bonus tracks PSEUDONYM:CPD1048

## Try more Dutch beat

Biet-Het vol.1-Lost Dutch-Belgian Beat R&B Psych Killers'
Pebbles Vol.15 The Netherlands
Pebbles Vol.18 Europian Garage Rock Part.2
Pebbles Vol.23 Holland Part.2
Pebbles Vol.25 Holland Part.3



# Head and The Hares

*by Hitomi & Cutie Morning Web Site*

**Head and The Hares are 90's Italian band, not 60's NE band!!**
When I listened their sound first, I was happily surprised as it is modern Italian band!
I love them because they have real '60s spirit & '66 US sound. If you love comps 'New England Teen Scene','Relative Distance' , or bands Rising Storm, The Squires and '60s folk rock-punk, You should listen them soon!! Their 2nd album 'Autumn Song Book' is out now !

The Origins of Head and the Hares date back to the fall of 1988 when Massimo di Gianfracesco, Andrea Roberti and Alessandro Cozzi Lepri decided to form a band. Along with two other members who have since been replaced, the Spookies were born.Originally inspired by compilations like Back from the Grave and 80s garage bands such as the Chesterfield Kings and Wylde Mammoths they began work on a set of originals and covers.

As time went on, they became more influenced by mid-60s garage bands from the US. Many bands from New England area were particular favorites and it was those bands which prompted a change in their sound and name. In 1991 the Spookies became Head and the Hares in honor of the Massachusetts band of the same name who released one 45 in 1966. By this time Roberto Sarais and Diego Filippi had replaced the original Spookies members.

In early 1992 they made an inexpensive demo tape which included a cover version of a song by the original Head and the Hares "I Won't Come Back" as well as some original songs. A copy of this tape was sent to Dave Brown of Distortions Records(and Sandoz Lame!)fame for his opinion. Dave surprised the band by offering to release an EP of the material. Shortly thereafter , he decided that an entire LP would be more appropriate, and in the fall of 1992 the debut LP Head and the Hares was released on Moulty Records. This record was a brilliant blend of garage and folk-rock that captured the classic New England sound of the 60s.Mixing obscure covers with original material, this record is quite easily the best garage album to have come out in years! This record received many favorable reviews on both sides of the Atlantic.

Alessadro Cozzi Lepri-Organ, Rythm Guiter
Diego Filipi-Drums
Andrea Roberti-Bass
Massimo di Gianfrancesco-Vocals
Roberto Sarais-Guiter

from the liner notes of Frozen Laughter :A tribute to the Rising Storm

by Aram Heller (Stanton Park Records)

I first heard Head and the Hares several years ago when they sent me an early demo tape. On the tape were a few self-recorded songs. What I remember most, however, is that the second side was a non-stop cassette recording of the session that produced the demo. There were lots of stops, starts and talking in between takes which I thought was pretty funny. I then realized that the song they were trying to record was "I Won't Come Back," the A-side of the only 45 the '60s band Head and the Hares ever recorded! Pretty cool said I.

Since I was in no position to take them on, I wrote them a note and then pretty much forgot about the band....

1992.Dave Brown sends me a LP by a new band from Italy that he thinks I might like. Do I want to put it in the catalog?? That band was Head and the Hares. One listen was all it took. I was immediately taken by the way they approached the material, their sound, and the choice of material. In the few years since I had heard the above demo tape, they had developed a sound that was uncannily like many of the mid-'60s New England garage bands. They had picked up on the moody element inherent in so many of those records. What's more, they interpreted that sound almost perfectly yet added a fresh feel with their original songs!! Many bands who take the 'primitive' road wind up sounding kind of silly. They overdo it. Too much fuzz. Too much snarl. Not enough song! Not so with Head and the Hares! They have created their own version of the New England garage-folk/rock that is exciting, authentic

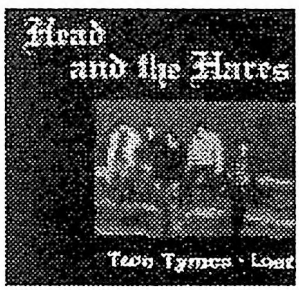
sounding and most of all has substance!

Autumn Songbook, like their debut, absolutely captures the essence of the mid-'60s New England garage-folk/rock scene without being a carbon copy. It is almost unbelievable that this record was made in the 1990s except that the recording quality gives it away. Sprinkling a few well chosen covers among the originals, Head and the Hares have come up with the record that many bands try so hard (without success) to make. Stay tuned later this fall and see!

The leaves are turning brown, the days are getting shorter because the Sun Is Going Away. I try to hold on as I fall apart, it's so hard to just Live And Die. Can't help thinking of our lost love that will never happen again-when we fell in love, It Happened In The Springtime. The sound of the new born birds chirping would drown out all of your evil Lies. How was I to know what would happen Tomorrow when you used your silly witchcraft and You Cursed Me. You took my soul right outta my eyes and now I feel so bad that I think I'm Gonna Kill You. My mind is just filled with mixed up Velvet Illusions and I Think I'm Going Insane. Why did things have to turn out this way? Why will I Never Be Happy?? Although you are gone and I have to go on and face this empty Life, Why Must You Fade Away??
-Dave Brown (from the liner notes)

Discography
Head and The Hares :Moulty Records(Distortions) MLP105 out of print
Head and The Hares :their first album is released on CD (1bonus song),GETHIP GH1037

'Two Tymes/Lost' Moulty :Stanton Park M 107
Frozen Laughter A tribute to the Rising Storm : StantonPark Records STP021
'Painted Air,No Use Tryin"How Many' Outer Limits OL 62.705



# THE BEAU BRUMMELS

## Interview with DECLAN MULLIGAN

*by JUD COST*

A couple of years before the Monkees were laboratory-hatched by NBC television as the bionically perfect pop group, an organic version of the same thing had sprouted in the fog-shrouded streets of San Francisco: the BEAU BRUMMELS.

Central casting in Hollywood might have been hard pressed to come up with a more motley cast of characters than five North Beach pals like these. SAL VALENTINO: the swarthy good looks of Ramon Navarro and a voice sent from heaven. RON ELLIOTT: the intellectual's haircut of Jean Paul Belmondo (Ron was a music major at SF State) and a brief case full of brilliant pop tunes. RON MEAGHER: The boy-next-door attitude and Beatle haircut of their thumping bass player. JOHN PETERSEN: The rimshot-laden brilliance of their drummer, a California take on the Brian Jones look. And - the feature subject of today's ONLINE get-together - the "happening" Gaelic charm and, rock steady harmonies, as well as the occasional lead vocals of the band's only expatriate, DECLAN MULLIGAN, from County Tipperary, Ireland.

The sharp-eyed among you will notice this is the full Q&A, before it was trimmed down (believe it or not) to fit into the 24-page booklet for SUNDAZED's 3-CD Box Set, THE BEAU BRUMMELS: San Fran Sessions. Featuring sixty tracks (none duplicated from SUNDAZED's earlier re-issue of the Brummels' first two Autumn albums), and interviews with all five of the above, this mammoth project unearths long buried treasure from these SF legends and forever reverently closes that large iron door on their most creative period.

**Did you come from a musical family in Ireland, Dec ?**

MULLIGAN: They were more theatrical, really, kind of dramatic. My grandmother, Nora Gough, was involved in amateur theater - not on the professional level. We were from a very pretty part of Ireland, about thirty miles from the south coast, a place in County Tipperary called Fethard, which in Gaelic means "high wood."

**What sort of theatrical things did your family do ?**

They would all do pantomimes. Then my uncle moved to Southern California and got involved with Walt Disney Productions, and my grandmother contributed old Irish folklore and wrote some songs for Disney's Darby O'Gill And The Little People. I remember she got a big check from Walt Disney Productions. It was very exciting back then when she showed me her check and said, "Look at this. I got it from Walt Disney." She was a very bright lady. She was educated In England, and my earliest memory of her is sitting around the fire when I first got a guitar. She'd say, "Anybody can can sing the melody, but can you sing the harmony if I sing the melody?" I asked her what she meant, and she said, "Why don't you start writing your own songs?" And everything she told me was true. I should have started writing my own songs at fourteen.

**Do you remember your first guitar ?**

My uncle brought a Harmony Hollywood guitar home for me from the United States in 1952. And even though there wasn't a soul around to teach me how to tune it, I loved that guitar. I used to like to watch those western movies where they sat around the fire and played the guitar: Roy Rogers, Gene Autry, I loved all that - "Tumbling Tumbleweeds." Then a fortunate thing happened, otherwise I probably wouldn't have persued music at all. This man from New York who played the guitar was visiting my sister in Ireland. And my grandmother contacted him and said, "Could you come over and show (Declan) something about it." So he came over one afternoon - I was very excited - and he tuned it for me, by ear, and played some chords for me. I was sold right there. Of course, some visitors came over after that and took it out of tune, and I got all ticked off about it.

**Any particular musical heroes from those early days ?**

Well, Elvis Presley emerged right about then. And my uncle, who was involved with thoroughbred horses a lot, would travel back and forth to the States two or three times a year. He'd always bring me back the hot records - like that very first Elvis Presley album, which I still have. And I'd try to learn every song on the album and figure out all the parts. I tried to duplicate Scotty Moore's guitar part on "Blue Suede Shoes," but I couldn't because, for one thing, the strings on my guitar were this far from the neck.

**When did you finally settle in San Francisco ?**

I lived for a while first in Toronto - just for the adventure - and then finally came down to live in the States in the summer of 1962. I'd been playing with a touring soccer team, and I was so impressed with San Francisco that I decided to come back here. Since all my relations had moved to Southern California, that's probably where I should have moved, but I didn't.

**When did you start performing live music ?**

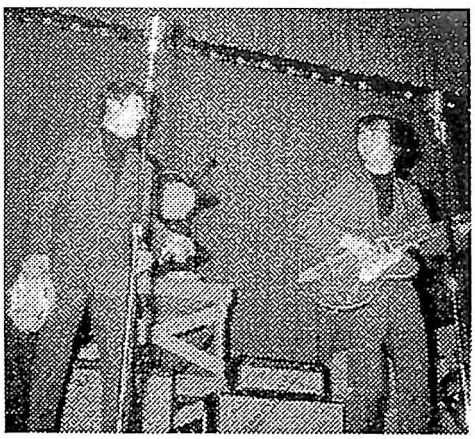
I'd been playing in Toronto for twenty dollars a night with this guy - I think he was from Argentina - from eight at night until three in the morning. Folk music, pop tunes, we played anything. I was working during the day as an underwriter for Fireman's Fund. And one day I bumped into this nurse I'd known in Ireland, and she said to me, "Is that Declan Mulligan I see? What have you been doing to yourself? You look dreadful." It was because these friends of mine were getting me up to play rock and roll records on this radio station at seven in the morning, and I'd been getting maybe two hours of sleep at night. It was driving me crazy, playing rock and roll all night, and now I'm hearing it again first thing in the morning.

**How soon after you moved to San Francisco did you hook up with the guys who eventually became the Beau Brummels ?**

One night in early 1963, I went to an Irish dance at this place on Clement Street called Richmond Hall. And Ron Elliott, Sal and John Petersen were there, just like that, playing as a trio. They had no name back then, just playing. I remember Sal singing, "Don't they know it's the end of the world?" And they were refreshing to me, because it wasn't the same old (with Gaelic accent) "heedly, heedly la," which was what most of the people there wanted to hear. Most of the bands at Richmond Hall did that "skiddle-aye-oodley-aye" stuff, but I wanted to hear rock and roll. And these guys were more, excuse the word, "hep".

**Who booked those Irish shows in San Francisco ?**

Well, there was this fellow named Bill Fuller, and he was going to re-open this place that had beem called El Patio, and he'd taken a lease on it and renamed it the Carousel Ballroom (later the sight of Bill Graham's Fillmore West). This guy was a millionaire - he'd been very successful with ballrooms all over the world, in Boston, Chicago, New York and in Manchester, England - and he wanted me to start a band. He always had three or four different types of bands at each place. And he wanted a kind of show band format for the Carousel - a big band to play for the strict dancers and a rock and roll band, and maybe a small Irish group, as well. I played in the small band, and if they needed a rhythm guitarist, sometimes in the big band.



**Did anybody back home clue you in when the Beatles thing got out of control in 1963 ?**

This friend of mine, Mike Larrigan, who I'd been in a band with in Ireland, wrote to me that there was this band called the Beatles that were really hot with this song called "Please Please Me." And right after that, I heard Tom Donahue say on KYA, "Hey, baby, there's this new group from England called the Beatles." You've got to remember that this was the spring of 1963. And Donahue actually played "Please Please Me" on the radio in the spring of 1963. Of course, I never heard it again until the next year. Later that year Bill Fuller called me over to the Carousel Ballroom - workmen were just putting in the sound systems - and he told me, "You should get yourself a group together. There's going to be a great market for groups pretty soon, believe me. There's this great group over in England called the Beatles. I've been involved with them a few times" - you can see his Irish Show Band on some posters with the Beatles when they played the Cavern - "and they're going to be the biggest thing in the world." And Jesus, he was right.

**How did the Beau Brummels finally get together ?**

You hear many variations. But I approached Ron Elliott in 1964 and asked him if he'd play with me at the Carousel Ballroom. And then he said to me, "Hey, Muggins, maybe we should start a group." And I told him that that's what Bill Fuller wants us to do. So Ron brought me up to his home, and I met Sal and John Petersen. I was kind of an outsider coming in. We got a bass player who lasted one night, and I don't even remember his name.

**How did you find the last piece of the puzzle, bassist Ron Meagher ?**

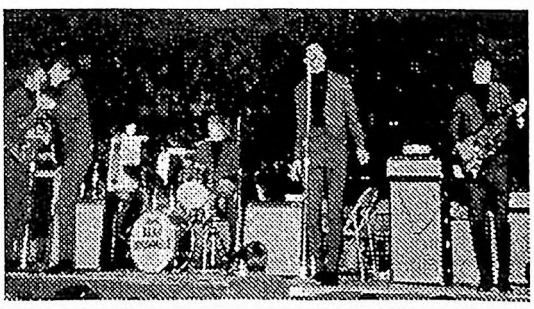
I think Ron Elliott was going out with a girl at San Francisco State, and she said she knew of a guy who looked like a Beatle and was a good musician. Ron (Meagher) already had his long hair combed down. I remember he was kind of eccentric at the time, but he was an excellent musician - a great ear and he picked things up fast. He was perfect.

**You preceded the Vejtables at Big Al's Gashouse in Belmont.**

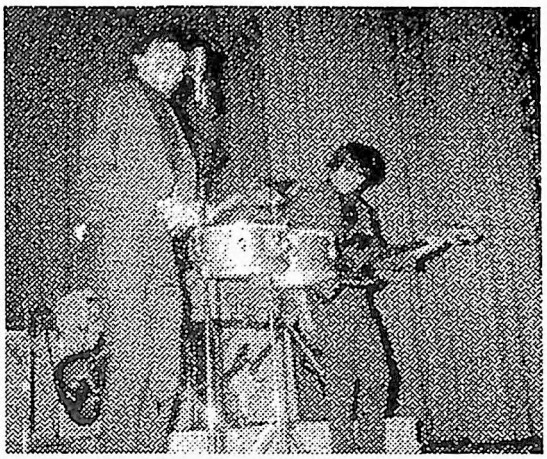
Yes, we did. Something happened when Mike Mathis, Johnny Mathis' brother, was playing there. The club was busted because he was under-age. And when we played there, Ron Elliott and Ron Meagher were still under-age. So the ABC did a sweep. And we were swept out of there pretty fast.

**So you wound up at the Morocco Room, three miles north in San Mateo ?**

We played there one night because Sal knew the owner of El Cid (a topless club in SF's North Beach). We'd been playing there on Monday nights, but our contract was terminated. It was the old story when you're playing clubs, you can't play a song they can't identify with. They don't want to hear original songs, no matter how good. They want to hear songs like "Money" or "Louie Louie." So that was the first time the Beau Brummels all played together, at El Cid.



**How did you guys come up with the name ?**
I remember saying something about wanting a British-sounding name. I thought Beau Brummels was a good name. And it even began with a 'B' like the Beatles. In retrospect, it was kind of a thorn in our side, because Beau Brummel was the essence of sartorial splendor, and in order to keep up with that image you always have to be dressed well. We could never be casual.



**I saw Tom Donahue try to make the group wear bowler hats onstage at his North Beach club, DJ's. That lasted about ten minutes into your set.**
That sounds like something Derek Taylor would have wanted us to do. He was the Beatles' publicist when we met him at DJ's. I remember him having a long-distance conversation with Brian Epstein while he was in the club. He was over here trying to promote a kid called Tommy Quickly. Derek got into a big thing on the phone with Brian Epstein, and went back to England and resigned from NEMS Enterprises over it. When he came back out here, the Beau Brummels were the first US band he signed up to do. Of course later he worked with the Byrds and Paul Revere and the Raiders. I became very friendly with Derek. I was alone, away from my family, and when you meet somebody from the British Isles you get closer to them. We used to go for walks down Sunset Strip, and he'd tell me little tidbits about the Beatles, things you actually didn't hear.

**That's a great photo of Derek, looking really harried, at a Brummels press conference.**
Derek found this photographer, an old guy named Kirk Gunter, who was the only American the Beatles allowed to take pictures of them. He took those photos of them in the cowboy hats that appeared in Life magazine. So this guy took us down to this place in Santa Monica where we bought hats and canes, and he took pictures of us jumping off walls down at the beach.

**Is that when Derek started doing publicity for the Byrds ?**
He invited me down to this Sunset Strip club called The Trip to see the Byrds. I remember they were up there onstage, tuning that twelve-string - going "doing, doing, doing" for what seemed like forever - and Derek, who was always a soft-spoken guy, was sitting at our table saying, "Jesus Christ, excuse me," and I knew those guys had better get the show on the road.

**What about the club that became the Brummels' home base in the summer of '64, the Morocco Room ?**
I remember lots of little things. One night this poor guy came in who had cerebral palsy, and he sat down in front of me. When he got up to go to the toilet, someone else sat there, and I looked down and told him, "There's already somebody sitting there." This guy says to me, "I'm sitting here now." So I took my guitar off, and I got down off the stage and was about to get into it with this guy, when I got caught by the back of my neck and was literally lifted out of there. It was this Green Beret vet just back from Viet Nam, who was the doorman, and he says to me, "I don't ever want to see you get off that stage again, Dec. You know what happens when you do that? They come back here and say, 'That's the guy who likes to fight,' and before you know it you're in all kinds of trouble."

**Did you draw well at the Morocco Room ?**
It had been a normal nightclub scene until two of the Bay Area's top disc jockeys, Bob Mitchell who was on from 3:00 until 6:00 in the afternoon and Tom Donahue who was on from 6:00 until 9:00, began talking about nothing but this group, the Beau Brummels. After they started doing that I remember picking Ron up one night and driving down to the Morocco Room, and saying to him, "Jesus, Ron, there must be a fire at the club." But it was just people lined up around the block to get in.

**Can you recall your first encounter with Tom Donahue ?**
Rich Romanello, the owner of the Morocco Room, lived with this girl who posed nude at On Broadway - Judette the Nudette they called her - who was really a nice girl. She told us one night, "I'm gonna help you guys any way I can." Of course we didn't pay any attention to that, because we heard it all the time. But one night, lo and behold, this entourage comes into the Morocco Room: Judy with Tom Donahue, big as a house, and Sly Stone. Tom sat close to the band in dark glasses and listened. Then he asked us, "Hey baby, do you play any original songs?" By that time Ron had worked up "Laugh Laugh" and "Still In Love With You, Baby." So that was it. Donahue told us, "We'd like to see you down at the studio on Bush Street next Thursday." We went down there and did a demo tape.

**Hadn't Rich Romanello financed a trip to record in LA before that ?**
Yes, he did. We drove down to LA at two in the morning after playing the Morocco Room, in a couple of convertibles with the tops down. I had a cold, and by the time we got there, I sounded like Tom Jones. We recorded three songs at Gold Star. I know we did "Stick Like Glue" and a Ron Elliott original called "People Are Cruel." And it was produced by Larry Levine who produced some of the Righteous Brothers things, and the Brummels never sounded like that again. Soon as we got there, here comes another big entourage, and I couldn't believe it. It was ninety degrees outside in LA, and they're all wearing fur coats. I thought the Vikings had returned. But it was Phil Spector and Cher and Sonny and the Ronettes. I remember Ron Meagher saying, "Wow, who was that? He's got hair like me." And he was pointing

at Sonny Bono.

**How was it working with Sly when you recorded for Autumn ?**
Sly was like I wished all producers would be. Maybe it was because it was a new thing for him, be he was alive, very alive. He was very effusive behind the glass. When you're in the studio, and you see blank faces staring out at you when you think you're playing somehting really great, it takes all the steam out of you. Sly would dance around and give us energy.

**Was it mind-boggling having two national hits right off the bat ?**
It was exciting. I remember the first time I heard "Laugh Laugh" on the radio, Sean O'Callaghan playing it on KLIV in San Jose. All of a sudden it just came on the car radio. The first time I heard "Just A Little" we were on our way to the airport to do a movie in Los Angeles, Village Of The Giants.

**How was it playing those great shows like Shindig in those days ?**
It was fun. Just think of all the great people who appeared on that show: Glen Campbell, Darlene Love & the Blossoms, the Everly Brothers. Jimmy Burton played with the house band, the Shindogs. I remember distinctly trying to figure out the chords and the harmonies to the new Beatles song they were playing, "I Don't Want To Spoil The Party." And one of the nicest guys we ever met turned out to be the host of one of our appearances on Hullabaloo - Sammy Davis, Jr.

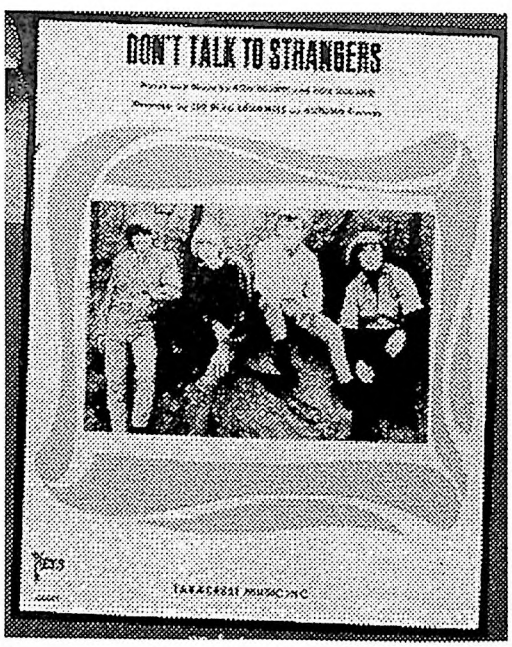
**Soon as the big hits came, you began the non-stop US tour grind.**
Yes, but when you're younger you don't care so much. But maybe that's what lead to the demise of the group. I think I got a bit raggedy on the road. I attribute that situation more to my leaving the band than they did.

**Were you burned out by touring ?**
I wasn't burned out. I just got homesick, and I still wasn't sure where home was, whether it was San Francisco, Toronto or Ireland. And then I was an Irish guy and kind of felt like the odd man out. Ron would get away by just locking himself in his hotel room. Because of his diabetes, I was kind of watching out for Ron. He was a very introspective and sensitive guy and still is. But the rest of them had different interests than I did. I'd just as soon have gone to play soccer when we were out on the road. So I quit the band in early July of 1965.

**What happened when you quit? You were rumored to have sued the Brummels later for a very large sum.**
I started working at the Carousel Ballroom with a group of Irish guys called the Californians. Actually they called us that when we moved back to Ireland. We called ourselves Samuel Pepys. We did all covers; it was a band that was losing air fast. Tom Donahue had called me and told me I had some money coming from the Brummels. He told me not to worry, that I could go back to Ireland if I wanted. He quoted me a figure due, like fifty seven thousand dollars. So I waited and waited and got nothing. As time progressed, they showed no interest in getting me my money, so someone said I should get a lawyer and try to collect. That all got blown way out of proportion.

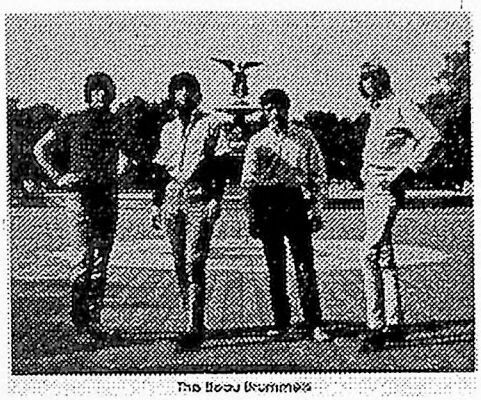
**The Brummels must have missed your harmony vocals.**
Yeah, I was the highest singer in the band, so they would miss the voice. The only one who could get above himself was Sal, but he had to sing lead.

**I read somewhere that you felt frozen out of the group.**
If four guys don't want to play with you, you're pretty much frozen out. If you're being a troublemaker, and four guys don't want to play with you, you're gone. They were right, I guess. I wasn't easy to get along with. I don't blame them. I'd expect the same thing to happen again if I behaved the same way. It was mainly just a communciation thing. But I didn't go around moping about it. I kept playing and enjoying music and got on with my life. I was just grateful I got even a small smattering of stardom.



*Backstage at The Cow Palace, before the show - June 30, 1965.*

# THE BEAU BRUMMELS



The Beau Brummels

## Interview with SAL VALENTINO

*By JUD COST*

As we mentioned in the intro to the Declan Mulligan online interview, the Beau Brummels were a unique collection of individuals, each with his own special talent. Sal Valentino's gift from the gods was his stunningly original voice, a heartfelt warble that, as much as the finely crafted songs of Ron Elliott, was a signature element of the band. Valentino is an original. He sounds like no one else. Much like latter day Paul Revere, Sal still performs Beau Brummels hits from time to time with his own band of baby Brummels these days. Keep an eye out for him in a honky tonk near you.

We were privileged to have Sal perform material at Goathenge, the Jimmy Silva memorial concert that Big Myke Destiny, Phil Dirt and I hosted at Foothill College in Los Altos Hills recently. Pals since the mid-80's, Silva-a rare pop genius who died of complications from chicken pox in 1994-and Sal recorded a lot of material on Silva's porta-studio. And I know he was looking down and smiling on our efforts, probably with a paper cup of Tanqueray in his hand.

But enough of that. You're here to root around in the director's cut Sal Valentino interview. Sure we published a twenty four page booklet in our 3-CD box set, The Beau Brummels: San Fran Sessions, with an especially long segment devoted to your favorite Brummels crooner. But, as Fee Waybill of the Tubes was once fond of saying, "That's not all." Here's the stuff that wound up on the cutting room floor when we did the Big Trim and cut about a thousand words from this. At the end, if you're not already tired of him, Quentin Tarentino may answer your questions about the Beau Brummels and why they were one of San Francisco's three best pop/rock bands. Ever. Then again, he may not.

**You grew up in North Beach in San Francisco, a mostly Italian neighborhood, didn't you, Sal ?**

Valentino: Yeah, we lived on Mason Street, four blocks from where I went to grammar school, at St. Peter and Paul's. Then we moved up to Powell Street, about two doors down from school, close to Washington Square. I played a lot of baseball as a kid. I was left-handed, so I played first base and pitched a little bit. I wasn't a power hitter, more like line drives. My father grew up playing semi-pro ball with Joe DiMaggio and his brothers, Vince and Dom. He used to tell me how Joe could hit softballs into the swimming pool at North Beach Playground. Baseball ended for me when I went to Sacred Heart (high school), because that was big-time baseball. I went out one day and there were about four hundred guys, trying to make the team. When I found out they were only looking for one or two guys, I decided to play football instead. I was a receiver. I think I made second team All-City. This friend of mine, Bob Cicchi, the other receiver on the team, and I met (NFL Hall of Famer) Ray Berry one day at USF when he was in town with the Baltimore Colts to play the Forty Niners.

**Ron Elliott says he met you in elementary school, when you were both interested in music.**

They were always doing these musicals, Salesian benefit shows at St. Peter and Paul's, and they found out I sang, so they asked me to do one. I had this friend Bob Gradek who played guitar along with me. That's when I first met Ron, when I was about fourteen. He seemed pretty talented to me. He was writing musical show tunes even then.

**What singers influenced you enough as a kid to make you want to do it yourself ?**

I don't know how that came about. I'd always liked country and western music, anybody I could find, like Lefty Frizzell or Merle Travis, and Hank Williams, of course. Also that guy who sang "Half A Heart," Ernest Tubb. In San Francisco I couldn't find much of that stuff, and it took a little doing to even find a country radio station, KEEN in San Jose. Later, when I was about eighteen, I got to meet Merle Travis in a nightclub in San Jose. Elliott knew a little bit about country and western music too. He'd been working with this guy named John Francogiotta, this operatic kind of singer, and they had kind of an act together. They tried a couple of talent shows. I remember them doing Marty Robbins' "El Paso," which was pretty good.

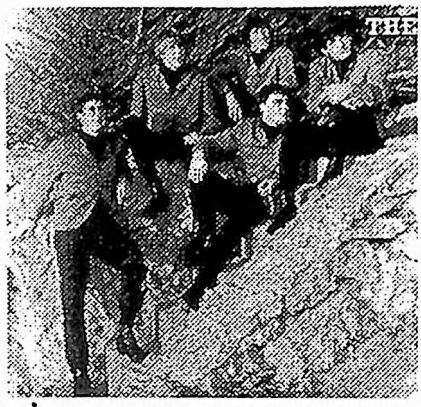
**Were you into pop music as a kid, or just country ?**

Mostly country, until Elvis came along, and then I started getting into that. And I also sang in these light opera productions at the Salesian shows, things like Bye Bye Birdie and West Side Story.

**You and Ron Elliott went to different Catholic high schools ?**

Yeah, I went to Sacred Heart and he went to St. Ignatius. I knew this guy named Joe Brattesani who owned Music City. Joe was an accordion player, and he had all the work in North Beach - all the dances, all the weddings. So I introduced Ron to Joe, and they played together quite a bit after that. I'd work sometimes with Joe or this drummer, Joe Vella, who'd come up with gigs once in a while. Then Joe got married and got rid of the store. By then Ron had put together a band, and that's when I first met John Petersen. Bob Gaglione played with us too. They had this band called the Irish Californian

band, a name that John Hooley came up with once he decided to use us at that hall out on Clement Street. And I assume that's where Ron met Declan. I think Declan approached him about putting together another kind of band, and Ron called me, told me about it and asked me if I wanted to come and rehearse with them. I'd played a little bit with Joe Piazza and the Continentals and Les Welch and the Preludes, when Les got this gig at Bimbo's in the side room. And I was playing one night a week (as Sal Valentino) at El Cid.



**When did you change your last name from Spampinato to Valentino ?**

I made a record for these guys Trig Richards and Bob Kelso, who'd seen me at a Columbus Avenue bar called LaRocca's Corner, where I was singing Sunday nights with Leo, Vince and Jack. I recorded "I Wanna Twist" and "Lisa Marie" for them in 1961(on Falco Records), but they didn't think it was a good idea to use Spampinato - not catchy enough. They were going to call me Rudy Valentine, but my father suggested they use "Sal Valentino" instead. Everybody assumes it was because of Rudolph Valentino, but my father picked it because he was a big boxing fan, and one of his favorites was this heavyweight - who fought Ezzard Charles for the title - named Pat Valentino. I got quite a few appearances on Dick Stuart's Dance Party on KPIX (local CBS TV station) out of that single. Before I met Trig and Bob, when I was about sixteen, my father took me over to Fantasy (in Berkeley) to meet Sol Zaentz, and he offered me a seven year deal. I told him, "When I want to get married I'll come back."

**Where did the Beau Brummels play their first live shows ?**

I think the first time we ever played live was this gig Ron got us in the East Bay, and nobody showed up. But Art, the guy down at El Cid had told me, "If you ever get a band together, let me know. You can play here on off-nights." So I approached him, and we started playing on Monday nights. We didn't last there long. One night he asked Elliott how old he was and Elliott told him. And that was the last night we played there. I don't know how it happened - I guess he got ahold of Ron or Declan - but Rich Romanello found us two weeks later and got us into the Morocco Room (in San Mateo). Less pressure down there, so it didn't matter how old we were.

**What do you remember about the Morocco Room ?**

It was different down the peninsula than playing in the city. I met a guy there named Herman who did all James Brown stuff. He was the first one to turn me on to the humidifier, because he was always hoarse. It was a lot looser at the Morocco Room. There were a lot of divorced women down there, a lot of pilots and a lot of stewardesses, back when they weren't allowed to be married. We met more girls down there than we'd meet for the rest of our lives. We played four nights a week, Wednesday through Saturday, five sets a night, and it seemed like the place was always full. When the Brummels thing started, in the summer of '64, I was on my second summer as a lifeguard six days a week up at the Marin Town and Country Club. They put me at the five-foot pool because I wasn't that great a swimmer. But I saved quite a few kids. I had two great jobs there for a while.

**Rich Romanello wanted to be your manager ?**

He really made some moves to get us going. He took us down to LA one time, and we recorded four songs at Gold Star, but the only song I remember was one called "People Are Cruel." And probably "Stick Like Glue," I think. Romanello paid for everything. Tom Donahue may have told that story about being turned on to us by a hooker to make less of Romanello's presence in the whole thing. But it seemed to me that Romanello must have played that demo for Tom.

**Do you remember the first night Tom Donahue and Bob Mitchell showed up at the Morocco Room ?**

No, I don't. But they'd been doing record hops down the peninsula some time before they started doing those big shows at the Cow Palace. Tom told the story how, before their first Cow Palace show, he was counting all the money they were going to lose. Once they did that first one, though - with Chubby Checker, I think - the rest was history. I think we did the second or third Cow Palace show, wearing those yellow cutaway coats. They were Romanello's idea.

**Donahue had you signed and in the studio pretty soon after that ?**

Ron Elliott's father was being real cautious, so it seemed like a long time from when they submitted a contract until we actually signed one. But I guess it wasn't, really. Once we signed, it didn't take long to record "Laugh Laugh." It took longer to cut "Just A Little" - four

different times, I seem to remember.

**We found Sal Valentino demo reels and Ron Elliott demo reels in the Autumn vaults. What were those all about ?**
I did a lot of demos after our first album because I was writing songs at the time, and we didn't record very many of them with the Brummels. Me and John Petersen, and some of them Don Irving played on and Meagher. And Jan Errico sang on one session. And another time I had Ted and Scap (Ted Templeman and Dickie Scoppettone of the Tikis) singing on one.

**How were the early Brummels sessions at Coast Recorders? Any early signs of friction in the band ?**
Our first engineer was a strange guy - this was before John Haeny - somebody named Don Guys, who would have fit better at a Ken Nordine (word jazz) session. But it went pretty smoothly. Ron had more to do than anybody because we did a lot of overdubbing, and they were always conferring with him about things to add to the songs. They babied him that way, because that's the way Tom wanted to do it. They'd been around these kinds of situations, and they knew what to do - go through Ron, because it seemed like he had the abundance of talent. We'd had problems the time before, down in LA at Gold Star - me and Declan. He thought it should be done differently, so he'd talk to Ron, and I'd hear about it sometime later: like if I was singing the A-sides, he should be singing the B-sides. Sometimes he and Petersen would have problems too, Declan making waves about the way things were. I guess he wanted us to sound more like the Beatles, more of a Declan sound than a Sal sound.

**You seem better adapted to go with the flow.**
I never had much to say about anything. I just sang the songs. But I'd known Elliott the longest - Declan and the rest of them came along later - and I guess he wrote the songs for me. (Declan's lead on) "Oh, Lonesome Me" was thought of as a good B-side, but even though he was always experimenting, playing his parts differently, there really wasn't anything he sang that was better than "Laugh Laugh" or "Just A Little" for the first two singles. There were several discussions - while Declan was deciding whether to play this kind of guitar or that kind of guitar - about him working on what he did more, even though he claimed he didn't need to work on what he did. There always seemed to be arguments about the two of us, but they weren't ever between the two of us. And another thing we had to consider was Ron Meagher's vocals on things like "They'll Make You Cry" and "Not Too Long Ago." His voice was so different - kinda spooky and interesting - and they thought about using some of them for singles.

**How did you get along with Donahue? Did he admire your voice ?**
Yeah, he did. And we hung out together too, because we enjoyed each other's company. It was more difficult for Ron or Declan to hang out with Tom or Bob (Mitchell). I remember Declan and I had words one night down at (Donahue's club) Mother's, and Ron got all upset and had a (diabetic) seizure. His dad was in tears the next day, and I had to apologize to Declan. But whenever there were problems, Tom would always say, "Don't worry about a thing, babe. I'll take care of it." And he did take care of us, but while we waited for Tom, sometimes things seemed on the brink of going over the cliff.

**Did Declan get fired or did he quit ?**
He burned his bridges with Elliott for some reason, I think, and got himself fired. Maybe he got him on a low sugar day, I don't know. But it wasn't like any one of us went to Tom or Bob and said, "Something's gotta be done about Declan" - not at all. John Petersen may have disagreed with Declan about rehearsing and things like that - John's the one who used to get in fights with him - but he's told me he never complained to anybody about him. One day Elliott went to Tom, and they decided that Declan had to go. So he was gone.

**How did the band get involved in that giant turkey (no pun intended), Village of the Giants ?**
We did it because the director (Bert I. Gordon) was supposed to be pretty hot at the time. I think our manager, Carl Scott - who'd come out with Donahue from the East Coast and started this company called Cougar Productions - got us that deal. Tom and Bob seemed to be losing money by then, so they weren't around much. They were shipping records out but no money was coming back. We didn't see them much at that time. We shot everything for that movie in one day at the Whisky-A-Go-Go. We were told to pretend there were giant ducks and stuff in front of us at the club. And, of course, we never got to meet any of the people in it: Beau Bridges and the others (Tommy Kirk, Johnny Crawford, Ronny Howard and Mickey Rooney).

**Did you play much on the Sunset Strip in LA ?**
We played a showcase at a club called the Red Velvet, which was the place for a short while. John Petersen says the Byrds came to see us. And we played some big dates at the Whisky too. We never did Ed Sullivan, but we were on Hullabaloo and Shindig quite a few times. And we played the Mike Douglas Show too. And that was about it.

**How was Sly in the studio ?**

Sly was good to work with in the studio. But he was anxious to go do his own thing, which is pretty much what he did after our first album. I could be wrong, but our second album. I don't remember him being there at all. If anyone was in charge maybe it was John Haeny, but I don't think he was either.

**Did Ron ever collaborate with any of you on songwriting ?**
Ron and I never did any writing together until the Triangle album, much was much later. None of us ever got any credit for writing songs with him. He did that by himself. I remember Declan was pursuing Ron - much later during the 1975 reunion - about getting some sort of percentage from his publishing: "Ron it's not like I'm asking for so much. I'm just asking for a crumb from your table." It was a shame anybody had to say that, because Ron knew as well as anybody you have to give a little bit to get somebody to record your songs.

**How were those big bashes at the Cow Palace? Everybody seems to think of them as career highlights.**
They went by pretty fast. I do remember this English medley that Ron put together for the third one (in the spring of1965). That was a good idea. It had things like "Don't Let Me Be Misundertood," "Eight Days A Week," "I'm Crying" and some others. It went over pretty well.

**Were you shocked to find out you'd been sold to Warner Brothers in the spring of 1966 ?**
What was more shocking was to read in the trades that the tapes for the album we'd just cut that never got released were up for auction. That was a little embarrassing. But once again, Tom stepped in, cooled everybody out and made the Warner Brothers deal. It turned out to be a great deal for himself, selling us one place and the back catalogue somewhere else. I don't know why (Warner's president) Joe Smith didn't get "Laugh Laugh" out of the deal, but I guess they felt it wasn't necessary. They'd gotten the Everly Brothers the same way without getting the hits. I guess they thought we were going to carry on. They did better with the Everly Brothers than they did with us. Although actually once the Tikis turned into Harper's Bizarre and Ted Templeman became a big producer they did okay from our deal too.

**How did you cope with Ron Elliott's deteriorating health, when he bailed out on touring ?**
The guy we got to replace him, Don Irving, was good. But he only lasted a short time. When he got his draft notice, he went. That's when we decided not to play live anymore. We got tired of replacing guys. Don was the second guitar player we had to find to replace Ron. We'd used this guy on tour for a couple of months who had played with the Vejtables, Reese Sheets, before that. That was the first time we had to confront Elliott not wanting to go out. I always heard about it through Carl Scott. Or through Bob Mitchell, who was like the voice of death, "Oh, man, that's it. It's all over. Elliott can't work." He always made us laugh. One time we were supposed to go to England - we really wanted to go - and we couldn't go, supposedly because of Elliott's health. We were really disappointed.

**Did you talk to Ron about his health problems ?**
I never talked to Ron much about anything, so I was never too sure about his health problems. I think he just wasn't really that crazy about going on the road. I remember the morning we were going to do the Mike Douglas show he went into a seizure, so he couldn't do the show with us. Mike Douglas made a joke out of it. He put on a wig, said he was "Ron Elliott for the morning" and joined us onstage. We were just lip-synching anway. After that, Elliott only wanted to stay home and write. That's all he'd ever done, really, that he liked.

**How do you feel about the Beau Brummels this far down the road ?**
The only problem I had with the entire experience was that the Beau Brummels were always way too serious. We should have lightened

*The Beau Brummels with publicist Derek Taylor looking rather harried).*

*The Beau Brummels dine out with Sounds Incorporated.*

# Autumn Stone

***A previously unpublished interview with the greatest and smallest face of them all***

It has been said that you should never meet your heroes. Well, I've gotta say that, in my experience, it can go either way. The one person who simply blew me away with their integrity, lust for life and overall friendliness was Steve Marriott. Back in 1988 and '89 I must've seen Steve playing around pubs in Leicester about three or four times. He was always approachable and giving of his time to his fans, even to a spotty teenage git like myself, and would spend hours just talking and drinking in the bar before hitting the stage. Esconced in a booth with a brandy, in a hoarse voice, that was frequently punctuated with expletives, he'd regale me and my friends with tales of love & lust, record business shenanigans and many libellous stories, all of which are too risque to print here. Steve would then grab his guitar, kiss his wife Toni and join the rest of his band on stage.

Despite the fact that his surroundings weren't always the most salubrious and that the P.A. might be a little on the duff side, he always gave the most to his audience. The following interview was conducted by post shortly before his untimely death in a house fire in 1991. I'm sure it'll bring a smile to the face of anyone who, as I did, stood in front of Steve as he belted out "Afterglow" or his version of "Mannish Boy", during which he frequently challenged the world to try and "put this bald little muthafucker down."

*•What's the current situation regarding The Small Faces' back catalogue? Will there ever be a 'definitive' retrospective compilation released?*
The Small Faces' catalogue is scattered amongst various fat cats. I didn't really make any money as it wasn't my prime consideration at the time. As to the compilation, your guess is as good as mine!

*•What's your favourite Small Faces recording?*
"The Universal"

*•Are you still in contact with any other members of the band?*
I don't really see any of them anymore but we send our love through mutual aquaintances.I don't really know what they're doing, although I can tell you that Ronnie lives in Austin, Texas, Mac does session work and Kenny plays with The Who, when and if they work.

*•Back in the 60's, who were the bands you really enjoyed seeing play live?*
Touring blues artists from America, Jimi Hendrix, The Spencer Davis Group, The Action and The Who.

*•What sort of stuff are you listening to at the moment?*
I listen to blues and R&B. I always have.

*•What's your all-time top ten?*
1.Watch Your Step - Bobby Parker
2.Drown In My Own Tears - Ray Charles
3.Blues With A Feeling - Little Walter
4.Plum Nelly - Booker T. & The M.G.s
5.I'll Never Get Out Of This World Alive- Hank Williams
6.Please, Please, Please - James Brown
7.First Time I Met The Blues - Buddy Guy

8.Mannish Boy - Muddy Waters
9.Land Of A Thousand Dances -Chris Kenner
10.That'll Be The Day - Buddy Holly
11.Hurt By Love - Charlie & Inez Foxx

•*You've recently been playing with Leicester based R&B band The D T's, how did you hook up with them?*
They were the support band for the Packitt Of Three at The Five Bells, Northampton in 1986 and later they came to see and had a drink with us at JB's in Dudley. In September 1987, Simon, the DT's harp player, rang me to ask if I'd jam with them in Leicester. I did and was so impressed that I asked them to tour with me, internationally, as from February 1988.

•*Why did you split with the Packitt Of Three, was it amicable?*
I decided to leave and pursue a more R&B flavoured direction, as regards to touring. As far as I'm concerned, the split was amicable.

•*Do you feel more comfortable playing in pubs and clubs, rather than the large halls you used to play in, is it a return to your roots?*
YES!

•*Your sets are mostly made up of covers these days, except for a few Small Faces numbers, was this a conscious decision? Will we be hearing any new Marriott songs?*
I'm just doing the numbers that I enjoy. There will be more originals added as we go along

•*You get a large cross-section of people at your gigs, do you think it's down to curiosity, the music or your past reputation?*
I think that it's a mixture of all three.

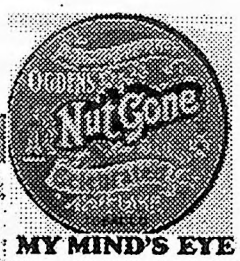
•*Why do you think that so many people are still big fans of your music after close on 25 years?*
Because it's good music, at least I'd like to think so.

•*How do you feel when a fifteen year old kid comes up to you and says that you're his hero?*
Old!

•What're your plans for the future?
I've got no actual plans, apart from to take each day and any offers as they come.

He was one in a million and I never did get to buy that brandy I owed him.

Joss Hutton



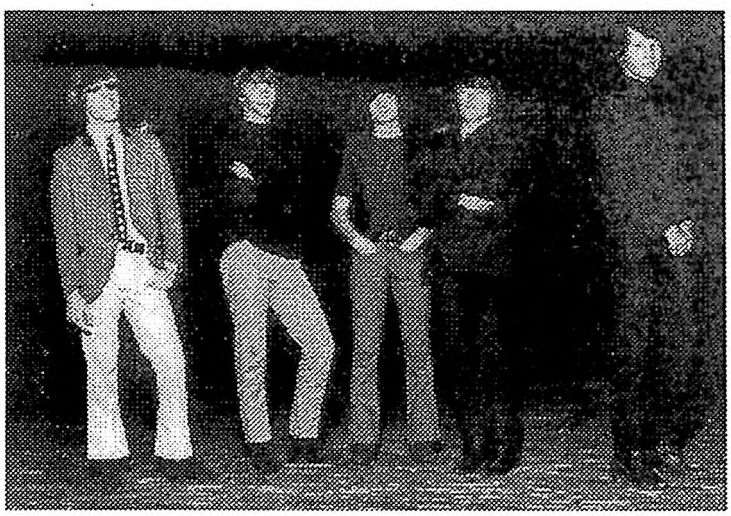
# The Choir

## ... A Cleveland Legend

*by Catena Galipo with Richie Unterberger and Denny Carleton (*1987)

It began in late 1963 with Mentor, Ohio native Dan Klawon, who heard about The Beatles when a girl on his street brought back "She Loves You" and a Beatles LP from England. Shortly afterwards, Dan formed The Mods, the first Cleveland group to be British-Invasion influenced from the word go.
Originally, The Mods were Dan Klawon on drums, Dave Smalley on rhythm guitar, Dave Burke on bass, and Wally Bryson on lead guitar. Later, they were joined by Jim Bonfanti, who played tambourine and sang harmony vocals on the more harmony-oriented songs and replaced Dan Klawon behind the drums on British R&B standards.

*Photo by Anastasia Pantsios*
**Dave Burke, Dave Smalley, Jim Bonfanti, Dan Klawon, Wally Bryson**



Having established themselves as the top British inspired group in Cleveland, The Mods appeared on several local TV shows, and became the resident band at the Painesville Armory, where they opened for visiting acts such as the Yardbirds and Tommy Roe. In the summer of 1966, The Mods went to Chicago to record two group originals, "It's Cold Outside" and "I'm Goin' Home" written by Dan Klawon. While in Chicago, they changed their name to The choir. that was how they were billed when the single came in December 1966.

"It's Cold Outside", of course, has become a classic. It topped the local charts for five weeks, rose to the lower reaches of national surveys, and is often played in Cleveland to this day. It's less well known flipside "I'm Goin' Home" was recently covered by the Chesterfield and re-issued on "High in the Mid-Sixties: Vol. 9" (which consists entirely of Ohio bands.)

Soon after the single was recorded, Klawon and Burke left the group, some new members were added, and Jim Bonfanti settled into the drum set permanently. While Bonfanti was to become the backbone of the band, it was Dan Klawon's initial inspiration and attitudes that set the tradition of musical integrity retained by the group. the band became more harmony-oriented and less R&B-oriented, but continued to write and perform their own music. Unfortunately, the two follow-up Choir singles "No One Here To Play With"/"Don't You Feel A Little Sorry For Me" and "When You Were With Me"/"Changin' My Mind", never achieved the success of their debut. the band experienced several personnel changes, which, combined with the lack of a strong follow-up to "It's Cold Outside", led to a premature breakup in the spring of '68.

After The Choir had disbanded, Bonfanti drummed for a while with guitarist Joe Walsh and keyboardist Phil Gialombardo in a trio called Pie (Pie broke up when Walsh left to join the James Gang). After toying with a name change to the more timely White Rain, in late 1968 Bonfanti had formed a new version of The Choir. The new lineup included Kenny Margolis (who had been in an earlier version of the band) on acoustic piano (equipped with pickups), Phil Gialombardo on Hammond organ, Denny Carleton on bass, and Randy Klawon (Dan's younger brother) on guitar and organ, with vocal chores divided amongst everyone except Klawon and Bonfanti. The new band soon became extremely popular on the local circuit.

The new Choir's repertoire encompassed jazz, R&B, ballads and classical rock, and about 20 original songs.

The group had an unusual keyboard-dominated sound, sometimes even using three keyboards on songs like "MacArthur Park" and Traffic's "Colored Rain". While other bands were simply performing standard tunes by The Beatles, Stones and Who, etc., The Choir was attempting projects of some magnitude, like taking "MacArthur Park", which was written for full orchestra, and rearranging it for three keyboards, bass, drums and guitar, or performing a 7-minute concerto with four time changes.

In 1969, The Choir entered the studio to record an album's worth of songs. The result was eight original songs and a cover tune by The Kinks. the tapes were shopped around to several labels, but they were never released on vinyl.

At the time, The Choir's chief competition was Cyrus Erie, whose repertoire ws dominated with cover material by The Who, Small Faces, Stones, Beatles, etc., and included relatively few originals. Cyrus Erie was a huge live draw however, even bigger than The Choir. With The Choir-Cyrus Erie rivalry, the British-influenced Cleveland rock scene reached a peak, but was soon weakened by numerous personnel changes in both bands (several members quit The Choir to join Cyrus Erie, which initiated a series of exchanges between both groups that saw members playing in both groups at various times). During one of these personnel shuffles, Denny Carleton and Randy Klawon left to join Moses, a new group formed by Brian Sands, which performed about 80% original music.

The Choir released a final single, "Gonna Have A Good Time Tonight" (the Easybeats song)/"So Much Love" on the Intrepid label. The single received little notice and in the summer of 1970, The Choir disbanded for good. they played their last gig at D-Poo's Tool & Dye Works, the only rock 'n' roll club in the Cleveland Flat at that time.

Shortly after The Choir disbanded, Eric Carmen and Jim Bonfanti formed a new band, Raspberries, which also included two members of the original Choir, Wally Bryson and Dave Smalley. Within two years, they became the biggest Cleveland rock group chart act ever. By 1975 though, Raspberries had disbanded, and the dominance of Cleveland rock by mod-inspired groups also ended.

Aside from a reunion at Kenny Margolis' New Year's Eve Party in 1976, The Choir hasn't played together for 15 years, but local bands that feature ex-Choir members continue to draw well to this day. Wally Bryson has been in a couple bands with Dan Klawon (Tattoo and The News) and another with Dave Smalley (The Secret), and to this day ex-Raspberries producer Jimmy Ienner calls him for recording sessions in New York or L.A. Wally is currently performing and recording original music with Kenny Margolis and Dan Klawon in Sittin' Ducks. Randy Klawon has joined Denny Carleton's latest group The Window, and, on his own, Carleton has recorded several cassettes and continues to be one of the biggest champions of the local music scene with projects like samplers of local talent on his Green Light label. Since forming his label, Carleton has received correspondence from as far as West Germany and Spain inquiring about The Choir.

## "Cleveland '60s Band Still Captivating"

*by Jeff Jarema*

By the time your friendly postal carrier delivers this new ish to your door, a here 'Tis-Sundazed release of unissued and even home-recorded Choir demos (hence the title, "Choir Practice") should be unleashed on an undeserving public. In preparation for scratching out some liner notes for this Choir comp, I had the opportunity to speak to a good majority of band alumni including Wally Bryson ('64-'68), Dan Klawon ('64-'67, '68, '69; phew!), Jim Bonfanti ('65-'70), Kenny margolis ('67-'69, '70), Phil Giallombardo ('68-'70), Denny Carleton ('68-'69) and Randy Klawon ('68-'69). Unfortunately, there just ain't enough hours in a lifetime to talk to every former member of this band.

While original Mods/Choir members Dave Burke ('65-'67) and Dave Smalley ('64-'68) were unavailable for comment, another key member, Jim "Snake" Skeen ('67-'68) had pulled a considerably better vanishing act. In

other words, none of the other guys had any idea what had happened to him since leaving The Choir. when Cleveland Plain Dealer rock columnist Jane Scott (who's column predates even The Choir!) wrote an article some months back on our upcoming CD, one ex-member of the band got a call from and ex-wife of Skeen's wanting her cut of the royalties! Alas, still no sign of Snake himself.

*Clockwise from upper left: Dave Smalley, Dave Burke, Wally Bryson, Jim Bonfanti, Dan Klawon*

Since turning in my liner notes to Sundazed, this unsolved mystery has been cracked. It seems that news of the CD eventually reached Skeen (via the ex-wife?) who then contacted Wally Bryson. To further confuse matters, he performs these days as James Burton (!). Here's his story:

Here 'Tis:How'd you come to join The Choir?Skeen:What transpired is, I was in a band called The Lost Generation. It was a Friday night and we were playing some teen club. Bonfanti and Smalley came in after our last set. I was playing guitar at the time but Bonfanti asked, "Can you play bass?" I said, "Sure!" The next morning, I was on television!Here 'Tis:Did you bring any sort of influence into the band?Skeen:Yeah, the group became more of a show band. I'm a showman and when we were on stage, we would do crazy skits and things. When I came into the band, I only knew about half of the material; the cover material. A lot was thrown out and a lot of original material was added to our repertoire. Besides rock 'n roll, I was into Beethoven, Bacharach, R&B. I was into strong melodies and classical music was a big influence on my writing.Here 'Tis:That makes sense 'cause "The Dream of One's Life" has a pretty odd structure to it. I can see the classical influence in there...Skeen:There were classical and folk elements in that one. I've always tried to stay away from the obvious point musically. I can remember our producer, Dennis Ganim, telling me that he didn't like the song at first but the more he listened to it, the more he liked it. He wanted to try to record it at Roulette, but time ran out on the session.Here 'Tis:As far as the chart life of "It's Cold Outside" goes, at what point did you join the band? Had the record been picked up by Roulette yet?Skeen:It had just been picked up by Roulette. I do remember that I joined the band in February '67. Though the record wasn't a hit everywhere, I do remember relatives calling from Colorado and California, saying they'd heard the record out there.Here 'Tis:Was it pretty crazy suddenly being in a popular rock group with a hit record?Skeen:Things were so crazy. We were so rushed that at one gig, when we arrived that night I still had on TV makeup from having just shot some TV show. On top of that, Wally was bombarding me backstage with new songs! We would do two or three shows a night. I can remember being on the East Coast, in Philadelphia. We were at this gig, and the manager of the place says, "You're not gonna believe this, but the entire crowd is black. Oh Yeah, and you have to lip-sync to your record." We had all our equipment and amps set up and all we did was go out and lip-sync to our two songs!Here 'Tis:What sort of touring boundaries did The Choir have?Skeen:We played some on the northern East coast but really, it was just the midwest; Michigan, Ohio.Here 'Tis:How aware were you of The Choir's original bass player, Dave Burke? Supposedly, he was an incredible bass player.Skeen:Dave was the bass player when they were The Mods. Like myself, he played bass, guitar, and keyboards. I always admired him. He even came in and gave me some tips which was a real admirable thing to do. To me, he was very good.Here 'Tis:What sorta bands do you remember playing with?Skeen:The Rascals, Nitty Gritty Dirt Band; what really was amazing was that they were using a washboard. The Yardbirds, Dave Clark five, The Outsiders, Music Explosion, The McCoys. We did so many television appearances. I don't mean to say anything bad about the guy 'cause I know he's had problems over the years, but on one show Van Morrison couldn't even lip-sync to his record 'cause he was so strung out on drugs.Here 'Tis:Wally told me that when it was time to cut "No One Here To Play With" in New York, you were out due to a motorcycle accident and he had to play your bass parts.Skeen:There was one session I missed. I ws basically in the hospital for three days due to a motorcycle accident. It was nothing serious but I did catch a handlebar in the stomach. So Wally played my bass parts.Here 'Tis:What inspired the song "Treeberry"?Skeen:I was in class. I was still in high school 'cause I ws 16 years old! I found in an English literature book an Old English topic, "The Berry Tree". I have the ability to write songs

before I sit down with a musical instrument. So I wrote this song about the Berry Tree, switched the words around, and it just happened all at once.Here 'Tis:Is it true that around the time you left the band, they were doing covers of Hendrix songs and that sorta crap?Skeen:Our sound started to get heavier and it got to the point where we were doing more covers. Up to that time, we were young but we were a classy rock group. We had a clean presentation. We were polished.Here 'Tis:How come y'all started wearing those Choir getups?Skeen:Well, it made sense because we were The Choir. But also, when the record broke, the management had more organization. They wanted to present us as this angelic-looking band.Here 'Tis:The band started to fall apart in early '68. What brought about this turn of events?Skeen:Mainly, it was mismanagement ... being taken advantage of. Management wanted to change around the personnel. Wally was the first to go due to a conflict of interest between him and our manager. I went next. It just wasn't the same group.Here 'Tis:Was bringing Kenny Margolis into the band on keyboards a good idea?Skeen:Yes and no. Instrumental-wise, yes. But when we started changing bandmembers, it destroyed the mystique. The fans all knew the individual members by name and between sets, we would talk to them and they would identify with us. That was lost when they started changing around the personnel.

THE ART OF MERINUK
FOR ALL YER PERSONAL CD, T-SHIRT N' POSTER ART NEEDS!
CANADA'S OWN CATATONIC CARTOON CREEP!
SPLASH
REVVED-UP ROCK N' ROLL ART BY A GUY WHO CAN'T KEEP BOTH EYES ON THE ROAD!
WRITE FOR FREE SAMPLES, INFO ETC!
TRY OUR SEMI-FAST SEMI-FRIENDLY SERVICE!
MERINUK CARTOON STUDIOS
12E - 309 Roslyn Road
Winnipeg, Manitoba
CANADA R3L 0H4

YNY

33 TOURS (65f)
SLOW SLUSHY BOYS
"10 fab hits" 4e LP
SLOW SLUSHY BOYS
"Get crazy" 1er LP
THE PREACHERS
"De Minimis" 2d LP

COMPACTS-DISCS (95F)
FLAN SYSTEM "live au Perroquet"
GOODCHILDE "Straight out the fridge" (ex Prisoners, Prime Movers, Kravin A's...)
THE PREACHERS "De Minimis" 2d LP: cd version
CRUSADERS "Keep it up" (garage surf trash australien)
JEKYLLS "A hidden meaning" (1stLp)
JUANITOS "Do the cobra" (2d Lp)
SLOW SLUSHY BOYS "Pretty Monster" (2d Lp) 60F

LARSEN RECORDZ
116 rue du crey - 73230
St Alban Leysse - France
-tel & fax : 04 79 70 14 64
prix port compris, -10% abounés

# ? AND THE MYSTERIANS

### Biography and History

Lead singer Question Mark, whose real name was actually Rudy Martinez, was born in Mexico in 1945 and raised in Saginaw, Michigan. One report cites that the band in it's earliest from began in Corpus Chritsi, Texas and migrated to it's home in Michigan. Not knowing how true this statement to be, we pick up on their story after they became centered in Michigan. The group was originally formed under a different name in Saginaw and consisted of Frank Rodriguez, Jr. on keyboards, Larry Borjas on guitar, drummer Robert Martinez, and Bobby Balderrama. They started to play in Adrian, Michigan around 1964. Group members Larry Borjas and Robert Martinez were also original members of the band but they were drafted into the US Army and were on active duty in Germany when the first album was recorded.; they were replaced by Eddie Serrato and bass player Frank Lugo.

Now centered out of the Flint, Michigan and the Valley area, ? and the mysterians had been playing out for a while. Things began to really pick up for them when they played a song titled "96 Tears" at the local teen hot spot Mr. Holly. The group had originally called the song "69 Tears," but had decided to change its name to "96 Tears" due to concerns that if they recorded the number under the original title they could risk losing radio air play.

The song was eventually recorded at Shields Recording Studio in Bay City, Michigan using a Farfisa and a Vox organ. There were 750 copies of the song pressed on their manager's Pa-Go-Go label. The song was played on some regional radio stations such as WTAC in Flint and CKLW in Detroit (which actually broadcast from Canada), and requests to play it again began to come in to the radio stations in large numbers. Seeing it's potential, Neil Bogart with the Cameo label approached the boys and a deal was struck to produce more pressings. The song quickly became a classic of its genre and a million seller. It reached No. 1 in the US and No. 37 in the UK.

The group enjoyed its brief status as one of the most popular rock-and-roll bands in America in 1966. They released their first full-length album, "96 Tears," on Cameo and in late 1966 they had their second single "I Need Somebody" enter the charts, where it peaked at number 22. The band took on an air of mystery. Lead singer Martinez wore sunglasses when performing, recording, or being interviewed or photographed. He went to court and had his name changed legally from Rudy Martinez to ? (not "Question Mark," his name actually is "?" to this day). Subsequent singles and an album, "Action", did not have good sales. The group drifted to other labels such as Capitol, Super and Chicory and by 1968 it had run its course. Martinez has made various attempted reformations. A 45 was issued in 1973 and new demos were recorded with Kim Fowley in 1978. They also played a reunion concert at the Dallas Arcadia in 1984. The Michigan band Inflight also included ex-members of The Mysterians.

In 1980 "96 Tears" was covered by Garland Jeffreys and became a minor hit. As mentioned, the group had a reunion in Dallas in 1984 and worked as the opening act for Joe "King" Carrasco. It was revealed that some members of the group, including Rodriguez, Lugo, Balderrama and Serrato had been born in Texas, which seems to support the theory of their Corpus Christi beginnings.

The original members of ? and the Mysterians are still together even in the 90's. They maintain that the group never actually broke up at all. It is rumored that they are in fact in the process of fixing up the original "96 Tears" album for re-release. Dates have been quoted for sometime in late 1997, but don't hold your breath - see below for details.

Many thanks to Tom Simon for his advice and input concerning the above information.

**Personnel:**

- BOBBY BALDERRAMA - guitar on (A)
- FRANK RODRIGUEZ - organ on (A)
- EDDIE SERRATO - drums on (A)

•FRANK LUGO - bass on (A)
•RUDY MARTINEZ - vocals on (A)
•ROBERT MARTINEZ
•LARRY BORJAS
•MEL SCHACHER - bass

## Discography

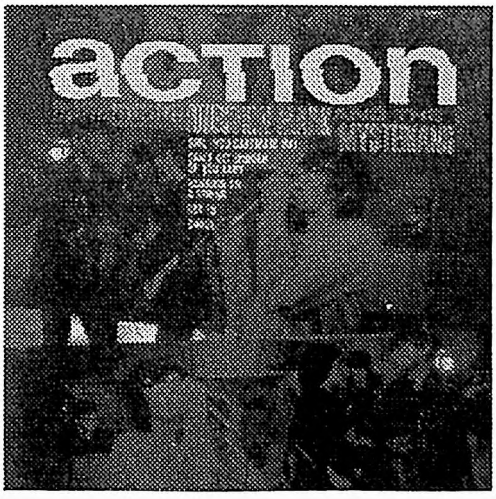
1.(A) 96 TEARS (Cameo Parkway C 2004) 1966; Highest charting - 66
2.(A) ACTION (Cameo Parkway C 2006) 1967; Highest charting - unknown
3.(-) RE-UNION (ROIR A- 1 37) 1984; Did not chart

45s: (Numbers to right of years indicate highest charted positions)

1.96 Tears/Midnight Hour (Pa-Go-Go 102) 1965 -
2.96 Tears/Midnight Hour (Cameo Parkway 428) 1966 1
3.I Need Somebody/"8" Teen (Cameo Parkway 441) 1966 22
4.Can't Get Enough Of You, Baby/Smokes (Cameo Parkway 467) 1967 56
5.Girl (You Captivate Me)/Got To (Cameo Parkway 479) 1967 98
6.Do Something To Me/Love Me Baby (Cameo Parkway 496) 1967 110
7.Make You Mine/I Love You Baby (Capitol 2162) 1968
8.Ain't It A Shame/Turn Around Baby (Tangerine Record Corp 989) 1969
9.Talk Is Cheap/She Goes To Church On Sunday (Chicory 410) 1972
10.Hot' N Groovin'/Funky Lady (Luv 159) 1973
11.96 Tears/I Can't Get Enough Of You Baby (Abkco 4020) 19?

Compilation Appearances:
(Many of these comps were originally issued on vinyl and very well may be out of print.)

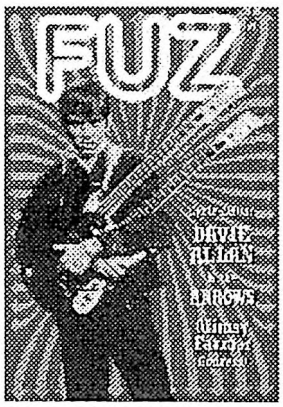
"Make You Mine" - Pebbles, Vol 8 (vinyl version - not on the cd volumes yet)
"Smokes" - The Sound Of The Sixties
"Do Something To Me" - Michigan Brand Nuggets & Mindrocker, Vol 11.



# Zines, Mags & Books...

### Ugly Things #16
Including features on The Outsiders from Holland, Bonzo Dog Band. The Creation, Magic Sam and of course the latest news on the Pretty Things. Also a huge photo-filled story on Union Carbide Productions, the Swedish band that Ugly Things declares as "The Worlds Greatest Rock & Roll Band 1986-93". Tons of reissue reviews and a limited free CD of The Soundtrack of Our Lives featuring ex-members of Union Carbide Productions. 128 ultra-cool pages!

### Twist & Shake #9
Articles on The Kingsmen, The Beatles, The Fuzztones, Magic Ship. Pop The Balloon, record gossip, plenty of photos and more!
46 pages

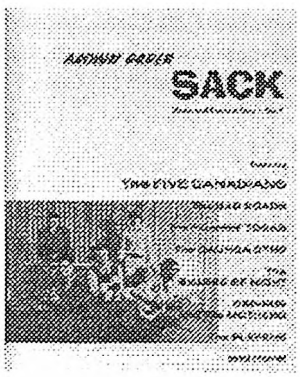



### Fuz Magazine
'Zine dedicated to the fuzz king Davie Allan! 40 pgs.

### Show Me Blowout! #3
Mostly regarding the "Teenage Rebellion From The State Of Missouri!" by Derek "Deke" Dickerson, it includes features on The Rebel Rousers, Lyndells, Kyks, Aquinos, Rodney Scott and a huge Missouri discography covering all the cool discs released between 1952-1967. It's full of groovy pictures and vintage memorabilia.
84 pages!

### Lost and Found #5
New issue from Midwest rock & roll historian Jim Oldsberg. This issue contains stuff regarding all the bands from the Northern Minnesota 60's teen scene including: The Titans, Devilles, The Rockets, Reveliers, Dynasty, Renowns, Canoise, Little John & The Sherwood Men and many more!
144 pages.

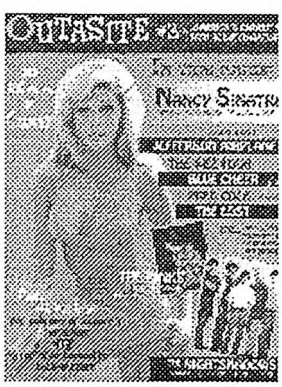
### Brown Paper Sack #1




From Houston, Texas, this cool mag features cool 60's combos hailing from the states of Texas and Louisiana. Featuring the Five Canadians, The Bad Roads, The Roamin' Togas, The Gaunga Dyns, The Shades of Night and much more, this 'zine is really great !!
68 pages!

### Outasite #3
Full-color cover of Nancy Sinatra in bikini and, inside, a beautiful interview made by our host & editor "King" Greg Prevost who asks her nice and funny questions. Also inside a '78 interview with Kink Ray Davies, Jorma Kaukonen (Jefferson Airplane), Oxford Circle/Blue Cheer, Boston 60s legend The Lost, Lollipop Shoppe, The Nightshadows. Juke Box Jury with Jim Sohns and Sal Valentino.
Have fun! 104 pages.

### Here 'Tis #8
Mega huge article on the english dudes The Mott The Hoople with the complete history of the bands that preceded them; interview with Jim Lowe of The Electric Prunes; drummer Rick Andridge of the Seeds follows-up Daryl Hooper's last issue's interview; The Saturday's Children; The Earwigs/Spiders; reviews on Alex Chilton, Nazz, Undertakers, Back From The Grave comps.
96 pages




### Bad Trip #11
Featuring The Nazz, The Barbarians. Ronnie Lane, Alice Cooper, Brian Jonestown Massacre and otehrs. Cool articles and loads of reviews!
64 pages.

### Cream Puff War #1
About obscure San Francisco bands including: The Great Society, Vejtables, William Penn & His Pals, Cyril Jordan & Roy Loney of the Flamin' Groovies and more!

**Feline Frenzy #10**
Sir John A. Records story, articles on modern mods, surf vs. instro battle. 'zines and tonsa reviews.
104 pgs.

**Freakout USA #2**
Music for blown minds! Interviews/articles on The Litter, John Sinclair, Kak, Dead Moon, reviews, much more, from 60s know-it-all Efram Turchick!
84 pgs.

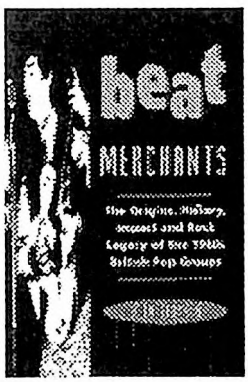
**Groove Into Yesterday #1**
Another cool fanzine from Beverly Paterson. This time is the Northwest: interviews with Paul Revere, Buck Ormsby and Kent Morrill of the Wailers, and Andy Parypa of the Sonics. Lotsa pix and more.
26 pages.

**Maybe Tomorrow #2**
For Mods! With The Blues Magoos, Most, Music Machine, Strange, Creation, Small Faces & more!

**Rock House #4...On The Go!**
All 60s! Beat groups, choice 60s Mod discography, Scandinavian 60s showcase, The Monks, The Wizards, reviews.
Really great & cool zine !
50 pgs.

***...and don't forget to take a look at these great books about The Small Faces***

***"Beat Merchants" is a book about the origins of the British Beat and Rhythm & Blues Bands.***



www.telalink.net/~karl/remains/
harmony@tashian.com

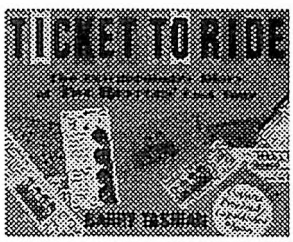
# The Remains

**During the '60s British Invasion** over the United States. The Remains formed in Boston. 1964. By year's end they became to get a reputation in and around their area. In March '65 they released their debut single "*Why Do I cry /My Babe*"on Epic. It charted Boston area,but missed national market. Their 2nd single"*I can't Get Awy From You/But I Ain't Got You*" was recorded in Nashville.

In '66 they joined Beatles US tour , but the drummer Chip didn't want to do it , so N.D. Smart took his place. They also did backing Ronettes on the tour. Before Chip's departure the band recorded a demotape for Capitol Record. Though Capitol didn't offer them, fortunately we can listen to this demo live on "*A Session with The Remains*" on Sundazed. From the linernotes "In May of 1966, having released four singles to little acclain on Epic, the Remains were offered an audition at Capitol Records in New York City. The resulting tape was excellent and finally captured the raw energy reportedly so apparent in the Remains' live show. Unfortunately no offer from capitol followed, leaving the Remains to a frustrating situation at Epic that weighted crucially in their decision to disband in November of the same year."

*Ticket to Ride* the extradorinary diary of the Beatles' Last Tour by Barry Tashian.
Many people asked him "what happend to Remains, after they toured with the Beatles. Why did they disbunded? How about Beatles? ..." for long years.
This is his answer with rare photos, review, and his journal at the time.

**Remains Set List on Beatles U.S. tour**
*Sloopy*
*Why Do I Cry*
*Diddy Wah*
*Thank You*
*Don't Look Back*
*I'm A Man*




**from "Ticket to Ride" (courtesy of Barry Tashian)**
***Journal***
***Friday, August 12, 1966***
*On the way to the show our limousine was mobbed by fans,even though The Beatles weren't even with us-felt like I was in a scene from A Hard Day's Night! Being in a car that's swarmed by girls screaming, pounding on the windows,climging on the fencers, and rocking the car is a new experience for me ! I know the fans wnated The Beatles,but it'S fun to imgine they were after us.*
*Big rimp in our plans, though. We arrived at the show to find the "Powers-That -Be"decided The Remains could not use any Fender equipment, but Vox amplifiers only.*
*(The Beatles' endorsement with Vox probably arranged this.)Vox brought some solid-state amplifiers made in the U.S.by the Thomas Organ Company for us to use and our nice Fender equipment got shipped back to New York.*
*Meanwhile,our sound company from Boston(Hanley Sound) drove to Chicago to do the show with us. They pulled their truck right into the Amphitheatre,unloaded,and set up their stste-of-the-art sound equipment right beside the in-house P.A.system. Wht a joke,The in-house stuff was so archaic next to our powerful amps, good mics, and AltecVoice of the theater speakers.*
*Right before the first show, Brian Epstein looked at the two sound systems and decided that The Beatles should go with Our system. So,The Beatles hired Bill Hanley to do the sound for part of the tour!*

There was a moment in the 1960's when The Remains seemed desined to conquer the world. They didn't.... but they were one of the most exciting American band of their time. These recordings can only suggest the power of their live performances and provide us with a glimmer of the force that made them a true rock and roll legend.
Jon Landau (from Spoon Fed "The Remains" , 1978)

*Barry and The Remains (Epic)*

## Interview with Barry Tashian

***by Francesco Ficco***

*- Were you born in Westport, Barry ?*
I was born in Oak Park, Illinois, near Chicago, in 1945.

*- Did you play in many bands before forming the Remains ? And what kind of stuff did you play ?*
I started my own "band" while about ten years old. with my neighbors. We played the songs we liked from the radio: Bill Haley, Elvis, Little Richard, etc.After that I always had a band to play at the weekend dances at school. That first group was called "The Hep Cats" (we were so young, 10-11 years old), the next group I had was in Junior High School called "The Flares". Then, in high school my group was called "The Schemers".

*- Did you all meet at the Boston University ?*
Yes, except I went to high school with Bill Briggs.

*- We know you became a musician at a very early age, what other instruments do you play ?*
I play piano and drums.

*- Do you still use that fab Epiphone... (I don't know which model) you played with the Remains ?*
It was an Al Caiola model Epiphone. I traded it for a telecaster in 1966. I wish I still had it now!

*- Barry, please, tell us the story behind "Don't look back", and who was Billy Vera / Billy & The Beaters ?*
We were actually pitched that song in NY by a big publisher, Al Gallico in 1965. In those days there were no cassette tapes so they gave us a disk, an acetate demo of the song. We worked it up. I later learned that Billy Vera came from around Westchester County, New York. He was a great singer and I never met him until years later. He did one album (for Atlantic?) with a r&b singer called Judy Clay. He didn't have The Beaters until the 1980's.

*- Still talking about this song, you recorded it before the Rising Storm did...*
My friend Tony Thompson, who was the singer in the Rising Storm, tells a story about he and his friends sneaking into Boston from their private preparatory school in Andover,MA to see the Remains play. They were still in high school. But yes, we recorded the song before they did, they heard it from us.

*- What about the other Boston area bands, to recall a few: the Rockin' Ramrods, the Lost, the Barbarians, the Malibus and mostly the New England bands.*
I didn't know the Rockin' Ramrods, altho' I did see them play and they were very good. The Barbarians were very good also. But my closest friends were the band "The Lost". These guys were really creative. I used to love to see them play. Today Ted Myers, from The Lost, works in the A&R dept at Rhino Records in Santa Monica, CA. Also Willie Alexander ("Willie Loco") is touring France right now. The Lost have a CD out on Arf Arf records.

*- You surely know the Remains appear in a "New England Teen Scene" compilation volume 2 with "Talking about you", is that version unreleased ?*
I have not seen this New England Teen Scene comp. But I think "Talking about you" has been released before. Please tell me more about it. Who put it out? *

*- Talkin' about reissues, but we know it's not, what about the Sundazed LP "A session with the Remains" deal ?*
Sundazed is a good label. Bob Irwin is a good guy. He runs an honest company. Bob does what he says he'll do, which is great! He dealt directly with us, through Jeff Jarema, of Here 'Tis magazine fame. The sound quality is great on the Sessions cd. As you may or may not know, the Eva releases were not authorized by us. The Remains never got anything from them. Years later (in the 1990's) we did get a token payment from them, but we had to have a lawyer in Paris chase it up.

*- I think the Stones copied your version of "Like a rolling stone" that appears on the Sundazed album, as they made it on the "Stripped" LP...*
I can't say, Francesco, I don't know. If they did, maybe I should get an arranger's fee.

*- Did you ever meet The Stones ?*
Not really, but the Remains did play at a party for the Stones in NY in 1965, at the studio of photographer Jerry Schatzberg, who took those photos of the Stones in drag. The Stones walked through the room but never stopped to talk to anyone, so we never met

them.

*- We know you have recently written a book about the Tour with the Beatles in '66: "Ticket to ride". How's the book been received by critics and readers ?*
Ticket To Ride is doing pretty well and most critics seem to like it a lot because it's a very different approach. A lot of Beatle books are out on the market but mine is quite different. I'm really glad I kept a diary when The Remains traveled with The Beatles in 1966. (I also have a mail order service; I can supply copies of my book "Ticket to Ride",CDs by The Remains as well as my current CDs on Rounder with my wife... "Barry & Holly Tashian". We have five CDs out. Books are $20 plus postage, CD's are $15 plus postage. Autographs are free. Checks/money orders need to be in US Dollars made out to me. The address is PO Box 150921, Nashville, TN 37215 USA).
Check out our web page at http://www.tashian.com/~carl/tmusic

*- Barry, what kind of influences did The Remains have back then?*
At the time we were still drawing on our favorite musical influences from our teen years and growing up in the fifties. You know the first generation of rock n' rollers: Fats Domino, Little Richard,Lloyd Price, Jerry Lee Lewis, Elvis, Carl Perkins, Chuck Berry and the blues guys from chicago: Muddy Waters, Little Walter, John Lee Hooker, Jimmy Reed. Of course the "current" British records were an influence also: The Stones, Kinks, Zombies, Them, etc. We just played anything we liked including songs like Louie Louie, Hang on Sloopy, and I'm a Man, Get off my cloud, I'm free, It's all over now, Empty Heart,etc.

*- Did you know the Downliner's Sect covered "I can't get away from you" ? They were one of the first english R&B combos from London and their singer/leader was Don Craine.*
No, I never knew abou that. Do you have a copy of it? If so, I'd love to have a cassette of this to send to Vern Miller, who wrote the song. I'll give you my mailing address if you can do this.

*- Did you ever play with any english band as the Kinks or Yardbirds in the USA ?*
No, not with them. I saw the Yardbirds in a small club in NY once. Jeff Beck broke a string and I helped him change it. The Remains played with American groups mostly; The Isley Bros, Bo Diddley, The Supremes, Gary Lewis and the Playboys, and The Kingsmen are some of the groups we played with.

*- I have the Here 'Tis issue with the 1st part of your interview with Jeff Jarema. You said that Epic Rds didn't give any royalties to the band for the release of the "Barry and The Remains" album...*
That's right, they've sent no royalties from that cd because, when they digitally remastered the album for release on CD, they charged a lot of studio time/re mix expenses back to the band. Many thousands of dollars worth!
I don't think they've recouped it yet.

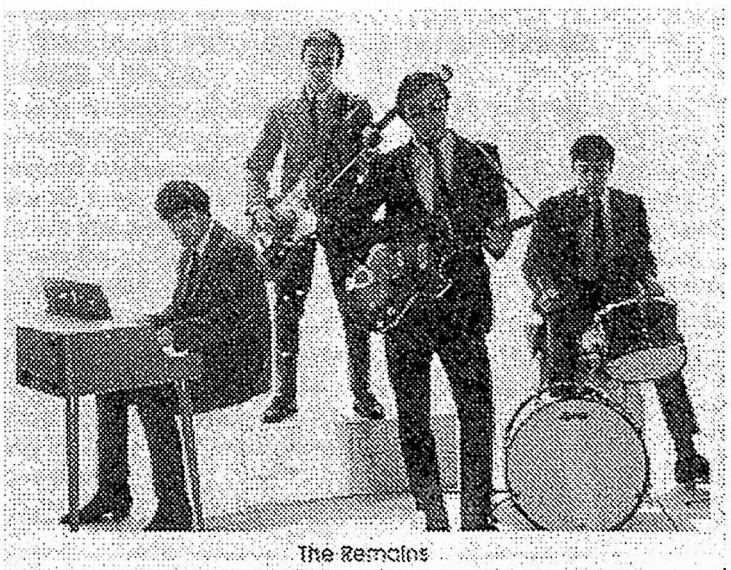
*- Tell us more about the Rathskeller, what kind of place was it? It reminds me of another place in Hamburg where the Beatles used to play at the beginning of their career...*
It was in the cellar of a bar in Kenmore Square, Boston. The tables were picnic tables. they had a juke box. The stage was made of wood planks put up on milk crates. It was dark and there was a bar in one corner. They served pitchers of beer to college kids. Occasionally kids would get crazy and pour the beer over eachothers' heads. Brilliant, eh? One of the famous baseball players from the Boston Red Socks would come in, Tony Canigliero. There was usually a cop who came in to help clear the place out at closing time, because no one wanted to go home. We started playing there as our first gig. It was every Wednesday night. We packed the place! The Lost also played there. The walls were hard so there was quite a lot of reverberation... we had fun playing in there.

*- How much long was The Remains live set ?*
I don't really recall the length. About 45 minutes to an hour, I think.

*- Do you remember any strange or fun anecdote during your rides with the band ?*
We used to leave for the gigs on Friday afternoon in heavy traffic. We had a red Ford Econoline van equipped with a siren. When we got stuck in a traffic jam, our driver would put on a red fire fighters hat and turn on the siren.Thus, we negotiated traffic jams!

*- Apart from your reunion in '76, did you get together some other time ?*
I think we reunited in the late 60's for a show at The Boston Tea Party.

*- Was Vern Miller the bandmate closest to you ? What is he doing nowadays ?*


The Remains

We were very close although Bill Briggs was my buddy, having come from the same town. Vern Miller is a composer and teacher in New Jersey.

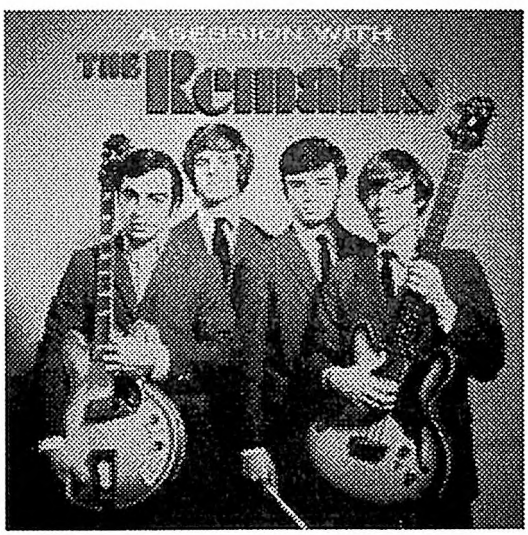
*- Did you ever try any kind of drug back in the 60s ?*
We smoked pot at the time. Today I do not use drugs of any kind, nor would I advise their use..

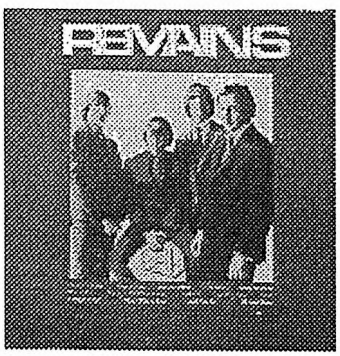
*- Who is your all time fave r'n'r guitarist / band ?*
There are so many great guitarists. I wouldn't be able to pick just one. Each has his own style and each comes from a different era. A good list should be (and I'd probably forget someone): BB King, James Burton, Billy Butler, Chuck Berry, Keith Richards, Dave Davies, Mark Knopfler, Chet Atkins, Frannie Beecher, Lowell Fulson, George Harrison, Bo Diddley, Mickey Baker, Albert King, Steve Cropper,Carl Perkins, Duke Robillard, Robert Cray, Muddy Waters, Jimmy Vaughn, Stevie Ray Vaughn, J. Geils, Albert Lee, Hendrix, JJ Cale.

*- Was "Why do I cry" your most successful single ?*
I think more people have heard "Don't Look Back" because of the Nuggets album that came out on Rhino years ago. "Diddy Wah Diddy" was pretty good for us too.

*- Did you also play the Shea Stadium during the '66 tour with the Beatles ? I have the video tape of that concert, and before the fab 4 there are a couple of bands and dancers, but unfortunately not The Remains, as I hoped when I purchased it...*
Yes, we also played at Shea Stadium but the film was made a year earlier, in 1965. The opening band in 65' was a British group called "Sounds Incorporated".

*- To finish, Barry, which was the reason of The Remains split ?*
The beginning of the end was when our original drummer, Chip Damiani, left the group. The replacement, N.D. Smart was a very good technician with a good feel but it was really different from Chip. Then, after the Beatles tour, I felt that I had pretty much run out of energy on the band project.
I never knew what a good position we were in. If we had stayed together, perhaps we would have had a national hit within the year. Things had to play out the way they did and there is really no sense in saying "what if..." I've been very fortunate in my work and have had some really incredible experiences making some great music with some great musicians!
I hope this helps, Francesco. Keep in touch. Barry Tashian



# The wild years:

*By GLENN A. BAKER*

# 40 YEARS

## OF AUSTRALIAN ROCK 'N' ROLL

Johnny O'Keefe's howling inspired a generation of singers to believe in themselves, spawning Billy Thorpe, Normie Rowe, The Easybeats and a wave of great tunes, writes GLENN A. BAKER

ALTHOUGH rock'n'roll exploded in Australia in 1955 with Rock Around The Clock, our artists didn't begin seriously recording rock until the second half of 1957. In the interim the airwaves belonged to American performers. the only Aussies heard on the few hit parade shows being piano accordionists or dance bands.

Rock'n'roll found a foothold in the suburbs, in halls and clubs which played host to teeming, colourful and almost always violent dances. In Sydney, the venues included Liverpool Town Hall, Leichhardt Stadium, South Sydney Police Boys Club and the Trocadero. In Melbourne, the hot spots were the Arcadia Ballroom in Preston, the Footscray Federal, the Heidelberg and Epithany Hall in Northcote.

It was a case of making it up as you went along. Here at the bottom of the world you couldn't even get hold of the equipment. Col Joye and the Joy Boys were enterprising enough to design and construct their own guitars, using plans painstakingly scrawled on the back of a number of Fantales boxes during cinema sessions of Rock Around The Clock. The sensuality in the music was anything but subtle, conveyed to audiences as it was by pelvic thrusts, masturbated microphones and salacious black rhythm & blues lyrics. Johnny O'Keefe often let it be known that the unbridled passions at and around early rock'n'roll dances in Sydney was far greater than during the much-touted "permissive sixties".

O'Keefe's impact upon Australian music is almost too awesome to contemplate. It is doubtful that history will remember him as a great singer but rather as the catalyst for an entire generation of young performers and, inevitably, the aspirations of the entire Australian music industry. He gave Australia the capacity to believe in its own talent and invest in its own future. With a little assistance from a visiting Bill Haley and an enormous amount of his own bravado, he got himself signed to Festival Records and with The Wild One in 1958, started a run of 35 hits. From the moment he set foot on stage, Johnny O'Keefe was a primal wildman. He screamed, howled, cavorted and contorted in a manner which astonished even the international stars who shared the revolving stage with him at the crumbling Sydney Stadium.

O'Keefe stood at the head of a community of quality rockers, which included Joye, Alan Dale, Johnny Devlin, Lonnie Lee, and, for a time, it rocked hard and it rocked well. But O'Keefe's hit parade success put a premature end to this virtual time capsule of primitive and passionate behaviour. Apart from antiseptic crooners on Bandstand, it all went quiet for a few years.

The road back began with the seeds of Southern Californian surf music, which blossomed readily in Sydney's beachside suburbs until the end of 1963, when the sound of the Fab Four began to pour out of radio speakers.

Overnight, audiences demanded vocalists and the bands fell over themselves to comply. Thus the Sierras enlisted the aid of a transplanted Queensland yodeller to become Billy Thorpe and the Aztecs, and The Nocturnes pulled a young footballer out of the audience to become Ray Brown & The Whispers. Australia reacted so dramatically to the Beatles because we were crying out for a tangible manifestation of the new freedoms which were emerging in England and America; freedoms we didn't quite understand.

We were caught off-guard by the Mersey onslaught but we learned fast. Three Manchester-born brothers in Brisbane going by the name of the Bee Gees were making plans to take their cleverly original (but still Beatle-ish) music back to the Old Dart. In Adelaide, the Twilights, fronted by vocalist Glen Shorrock, were painstakingly mastering almost every known Beatles record.

Soon domestic stars were as available as running water. Billy Thorpe and the Aztecs were the first, drawing 63,000 screamers to Melbourne's Myer Music Bowl and touring nationally to unprecedented reactions. Thorpe and his songwriter/guitarist Tony Barber were both British-born and it was soon apparent that the real impetus for Australia's "beat boom" came from young migrants.

Meanwhile, the Villawood Hostel in Sydney was reverberating to the sounds of a band which would pave the way for the international attention we now take for granted. The Easybeats were not only refreshingly original, they were blessed with the same rare charisma as the Beatles or Rolling Stones. They radiated an aura of raw, rebellious excitement with a vital, urgent music of exceptional integrity. Significantly, not one member was born or raised in Australia.

After the Easybeats, new sensations emerged each month – Normie Rowe, The Loved Ones and Johnny Farnham from Melbourne; The Throb, Jeff St John & The Id and Marty Rhone from Sydney; Mike Furber, Tony Worsley and The Purple Hearts from Brisbane; The Master's Apprentices, Vibrants, Bev Harrell and the Zoot from Adelaide; Johnny Young, The Valentines and Robbie Snowden from Perth.

Although the actual boom really lasted no more than two years, it possessed an incredible ferocity. Newspapers feasted on tales of mayors' daughters being ravished, roadside cafes demolished in fights between rockers and truckies, and an endless stream of carnal knowledge charges.

Gushing pop news was carried by Everybody's magazine's Disc section and, for nine admirable years, Go-Set magazine. Television weighed in with The Go! Show, Kommotion, Saturday Date, It's All Happening and Teen Time. But the smart acts used Go-Set to cement images. In the case of The Master's Apprentices leader, Jim Keays, it was a decided "Bad Boy" one. "Sex is all right if you know what you're doing, very bad if you don't. I know what I'm doing," he boasted to Go-Set.

While some young stars, such as Johnny Farnham, headed almost instinctively into the more lucrative realm of variety television and the stage, there was a near unbroken pilgrimage to London.

"England seemed to be where everything important in music was happening," recalls Harry Vanda of The Easybeats, about the only group apart from The Bee Gees and The Seekers to break out of the cycle of enduring harsh London winters in coldwater bed-sits only to slink back to a diminished home audience, tail between legs.

By 1968, the adrenalin ride was basically over, with "head" bands at war with "bubblegum" bands and all the brash innocence evaporated. The screaming died because the fun died; music took upon itself a dreaded element of seriousness. Although there were notable exceptions, crisp three-minute pop belters gave way to often horribly indulgent improvisations.

The era lived and died in tandem with rock festivals. In the footsteps of Woodstock, off we trooped to Ourimbah at the end of 1969, installing a new rock culture which would bring Sunbury, Daddy Cool and, eventually, the glitter/glam parody of Skyhooks.

But there was one great pop classic left in the decade, created by a weedy singer from Melbourne and Go-Set's ace reporter. After travelling to London with the Groop in 1968 and landing a short stint working within The Beatles' Apple organisation, Ian "Molly" Meldrum was ready to stop promoting other people's careers and start creating his own. He produced a hit for Somebody's Image (Hush) and persuaded lead singer Russell Morris to pursue solo fame.

Before EMI Records had realised what was happening, Molly had spent $10,000 of their money (sufficient budget for at least two albums at that time) recording a wizard's brew of swirling electronic noise and mesmerising chants – a spectacular six-minute opus which the distraught company presumed to be the B-side. He was sacked from the project but refused to let go and, when a corporate decision was made to release the single only in Victoria, he hit the road to Sydney to persuade influential disc jockeys Ward Austin and Groover Wayne to air the song.

In April 1969, The Real Thing was No.1 around Australia and, by the end of the year, the pair had been awarded a gold disc and "oo mow mamow mow" had entered the language.

Glenn A. Baker is a music historian and travel writer.

The Easybeats

www.kiwi-us.com/history/tages.htm
hitomi@kiwi.co.jp

# TAGES

Danne Larsson, -Gitarr; Anders Töpel, -Gitarr; Freddie Skantze, -Trummor; Göran Lagerberg, -Bas; Tommy Blom -Sång

## Sweden
## 60s Rhythm & Beat
## Pride !!!

In the early 60s, skiffle was not only a big craze in England, it hit Sweden pretty hard too. In a small town outside of Gothenburg, a 16-year old lad named Tommy Blom had just received a guitar from his parents. One day he met an old school chum, Anders Töpel, who also had a guitar, and who in turn knew a third guitar player, Danne Larsson. These three young boys started playing together, and soon a fourth member was added, Göran Lagerberg. On purpose they chose the "geeky" name Tages to make fun of all guitar based pop bands with their slick attitude and suits.

Soon, however, the four youths decided to change their style, after having been introduced to the new "Mersey" sound. A drummer, Freddie Skantze, was added, and within a short time a reshuffle of the instruments followed. Lagerberg took up the bass, while Danne and Anders were to play rhythm and lead guitar respectively. This left Tommy as lead singer and tambourine player.

Their first gig was held on 23 December 1963. Their name was becoming locally known and in August 1964, a Swedish newspaper held a contest called "The Beatles of the West Coast". Many different groups applied, but finally Tages were the victors, earning the right to make a record for the new company Platina. This first recording session took place on 20 September 1964. While the studio was pretty basic, Tages did bring two good songs to the sessions, Sleep little girl and Tell me you're mine, which were released as a single about a month later. One day, not knowing that the single was going to be tested for the Swedish Top Ten, the boys heard themselves on the radio, and just one week later, the single had reached no. 1, replacing none other than the Beatles.

A couple of months later, the next single followed: I should be glad b/w I cry. This was not only a commercial success, but the critics liked it too, and now Tages were accepted by the large crowd. On 31 March 1965, Tages got to open for the Rolling Stones on their performance in Gothenburg. New singles followed, and the first eponymous LP was released in November. At about the same time, Göran and Freddie were allowed to play together with Chuck Berry in Stockholm.

*Göran and Freddie together with Chuck Berry*

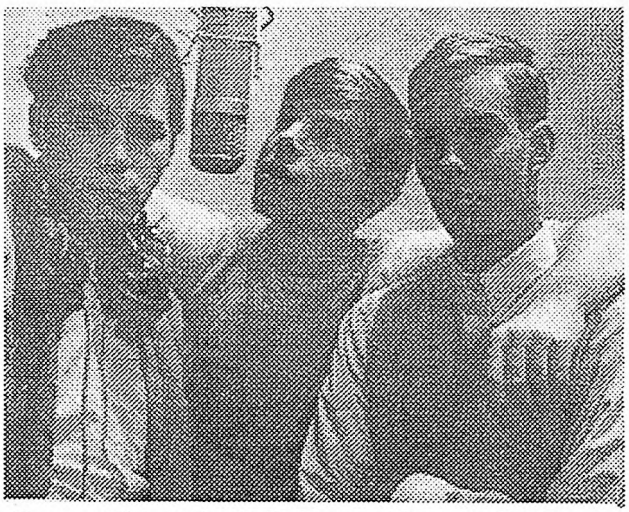
The first single after the LP was a change of direction. Their music had previously been rather similar to that of the Beatles and other beat groups, but just like the Beatles, Tages felt the need for change. So for the next single, So many girls, a new instrument was added, the recorder. A more soft sound was the result, and the single was a great success. Therefore, Tages and their management decided that it was time to break the English market. Very thorough preparations followed, new clothes, new equipment, etc. Unfortunately, what the management had forgotten was that work permits would be necessary for Tages to be allowed to play in Britain. The boys had to turn back to Sweden, beginning work on their second LP, simply to be called "2".

Another setback was the resignation of original drummer, Freddie Skantze. A replacement was soon found in Tommy Tausis, who had been playing with another important Swedish pop group, the Strangers, until their break-up. Tausis is also present on some tracks on the second LP, which was released in July 1966.

Musical experiments became increasingly important to the boys, who were very eclectic in their choice of music, playing many original songs, as well as some carefully chosen covers. The next LP, "Extra Extra", was released towards the end of 1966, and, like its predecessor, consisted of 6 original songs and 6 covers. Covers were taken from many different styles of music: soul, pop, and Motown. On "Extra Extra", there were a number of interesting original songs, showing the band's willingness to experiment. One song, Extra, featured a theremin, just like Good vibrations by the Beach Boys. Other songs had controversial lyrics, like Secret room.This was also their last release at Platina, since they had signed a contract with the Swedish branch of Parlophone.

Tommy Tausis had never really settled in the group and after the release of the third LP, he resigned. The next drummer in Tages was Lasse Svensson, and the first release he was featured on was a revelation: the single Every raindrop means a lot. Finally, psychedelia had reached Sweden. Nonsensical lyrics were combined with a strange musical arrangement, and hey presto, a new change in direction had been made. Together with their producer, Anders Henriksson, Tages now began producing incredibly clever and interesting music, as can be heard on the two 1967 LPs, "Contrast" and "Studio". Contrast only has four covers (plus one especially written for them by producer Henriksson and Thorstein Bergman). Criticism of society, love songs, psychedelia, everything can be found on this LP. The next single, She's having a baby now, relating the story of an unwanted teen pregnancy, was maybe too critical for the public to accept it, and suddenly, the band lost many of its followers, in spite of the great music they made. A final attempt to break into England was made with the single Treat her like a lady, a cover of a Crewe/Knight song. The promo movie was made by Peter Goldmann, more famous for his work with the Beatles, but the song did not become a hit (allegedly because the wrong people were paid).

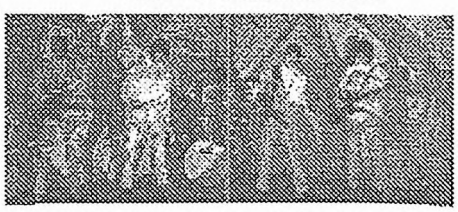
The England tour was not a total flop, however, since the band was allowed to record a few songs in the legendary studio, Abbey Road. Also, many celebrities, such as Cat Stevens and Roger Daltrey from the Who, really liked Tages music, and the Kinks' Ray Davies said that Tages' stage show was wonderful, and that the band really should have a future in Britain. But, unfortunately it was not to be.



*Tages in the studio (L-R: Tommy Blom, Anders Töpel, Göran Lagerberg, Lasse Svensson, producer Anders Henriksson and Danne Larsson)*

Having returned to Sweden, Tages recorded their next and last LP, "Studio". Probably the finest LP ever made in Sweden, it is heavily influenced by Swedish folk music. Rock songs featured unusual instrument, such as accordions and flutes, while the softer songs had even stranger instruments. But never did the band lose touch with their rock background, and the LP stands today as testimony to the talent of this Swedish band, who was never to make it big.

Tages soldiered on for a year or so, releasing three more singles, before Tommy Blom decided to leave the band. The band changed its name to Blond, but it was to no avail, and soon the rest of the boys decided to call it quits. A sad ending to one of the (if not THE) greatest bands outside the UK and the US.



*Tages psychedelic stage show*

## Discography

### *Singles:*

10/64 *Sleep little girl/Tell me you're mine* Platina PA 102
02/65 *I should be glad/I cry* Platina PA 103
05/65 *Don't turn your back/Hound dog* Platina PA 104
08/65 *The one for you/I got my mojo working* Platina PA 105
11/65 *Bloodhound/Whatcha gonna do about it* Platina PA 109
02/66 *So many girls/I'm mad* Platina PA 115
05/66 *I'll be doggone/Hitch hike* Platina PA 121
07/66 *In my dreams/Leaving here* Platina PA 122
10/66 *Crazy 'bout my baby/Go* Platina PA 125
11/66 *Miss Mac Baren/Get up an' get goin'* Platina PA 130
01/67 *Secret room/Friday on my mind* Platina PA 131
02/67 *Every raindrop means a lot/Look what you get* Parlophone SD 6004
04/67 *Gone too far/Understanding* Platina PA 134
04/67 *I'm going out/Fuzzy patterns* Parlophone SD 6005
06/67 *She's having a baby now/Sister's got a boyfriend* Parlophone SD 6009
07/67 *One red, one yellow, one blue/True fine woman* Platina PA 139
09/67 *Treat her like a lady/Wanting* Parlophone SD 6011
10/67 *Dancing in the street/Those rumours* Platina PA 141
12/67 *Mohair Sam/Ride your pony* Platina PA 145
02/68 *There's a blind man playing fiddle in the street/Like a woman* Parlophone SD 6024
05/68 *Doctor Feel-good/Dimples* Platina PA 149

05/68 *Fantasy island/To be free* Parlophone SD 6036
11/68 *I read you like an open book/Halcyon days* Parlophone SD 6054

***EPs:***

06/65 *Don't turn your back/Forget him/Donna/Hound dog* Platina PAEP 2001
09/66 *TAGES: Sleep little girl/Tell me you're mine/I should be glad/I cry* Platina PAEP 2002
08/67 *HITS VOL 1: Sleep little girl/I should be glad/Don't turn your back/The one for you* Platina PAEP 2005
08/67 *HITS VOL 2: In my dreams/Bloodhound/So many girls/I'll be doggone* Platina PAEP 2006
08/67 *HITS VOL 3: Miss Mac Baren/Crazy 'bout my baby/Secret room/Gone too far* Platina PAEP 2007

***LPs:***

TAGES (Platina PALP 3001 - 11/65)
*Bloodhound/Everybody loves a lover/Dimples/I got my mojo working/Naggin'/Sleep little girl (LP version)/The one for you/Seventh son/I'll go crazy/Cathy's clown/Doctor Feel-good*

2 (Platina PALP 3002 - 07/66)
*Dancing in the street/I still remember/Guess who/Get out of my life, woman/Jealous girl/In my dreams/Crazy 'bout my baby/I got you (I feel good)/Dirty mind/Those rumours/Leaving here/Go*

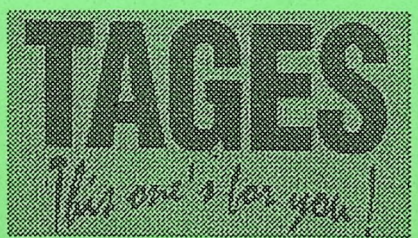
EXTRA EXTRA (Platina PALP 3003 - 11/66)
*Mohair Sam/Secret room/Gone too far/Get up an' get goin'/Mustang Sally/Howlin' for my baby/Friday on my mind/True fine woman/Ride your pony/One red, one yellow, one blue/Understanding/Extra*

CONTRAST (Parlophone PMCS 313 - 04/67)
*I'm going out/Sister's got a boyfriend/Hear my lamentation/Fuzzy patterns/One day/You're too incomprehensible/Every raindrop means a lot/Wanting/Prisoner 763/Why do you hide it/House of Soul Hill/Short song*

STUDIO (Parlophone PMCS 316 - 11/67)
*Have you seen your brother lately/It's my life/Like a woman/People without faces/I left my shoes at home/She is a man/Seeing with love/Created by you/What's the time/It's in a dream/She's having a baby now/The old man Wafver*

***Miscellaneous:***

08/65 *Hey mama* (given to those who bought something in the shop Värnamo Konfektion)
03/66 *The man you'll be looking for* (given to those who bought the magazine Bildjournalen)
04/66 *Long tall shorty* (released on the compilation EP Expressens drömband)
02/67 *My home town* (released on the charity LP Popligan)



Jon Mills
15th GRAND PARADE, GREEN LANES
LONDON, N4 1LA ENGLAND

# The Zombies